

Roger Williams University

DOCS@RWU

---

Architecture Theses

Architecture, Art, and Historic Preservation  
Theses and Projects

---

2014

## A Commensalist Architecture: Intervening with History to Revitalize Asbury Park, NJ

Caitlin Osepchuk

Roger Williams University, cosepchuk142@g.rwu.edu

Follow this and additional works at: <https://docs.rwu.edu/archthese>



Part of the [Architecture Commons](#)

---

### Recommended Citation

Osepchuk, Caitlin, "A Commensalist Architecture: Intervening with History to Revitalize Asbury Park, NJ" (2014). *Architecture Theses*. 99.

<https://docs.rwu.edu/archthese/99>

This Thesis is brought to you for free and open access by the Architecture, Art, and Historic Preservation Theses and Projects at DOCS@RWU. It has been accepted for inclusion in Architecture Theses by an authorized administrator of DOCS@RWU. For more information, please contact [mwu@rwu.edu](mailto:mwu@rwu.edu).

# A COMMENSALIST ARCHITECTURE

## INTERVENING WITH HISTORY TO REVITALIZE ASBURY PARK, NJ

Caitlin Osepchuk

A Historic Preservation and Revitalization for Asbury Park, NJ

Fall 2013- Spring 2014



# A COMMENSALIST ARCHITECTURE

---

GRADUATE THESIS PROJECT SUBMITTED TO:  
ROGER WILLIAMS UNIVERSITY, SCHOOL OF ARCHITECTURE, ART AND HISTORIC PRESERVATION  
IN FULFILLMENT OF THE REQUIREMENTS OF THE M.ARCH DEGREE IN ARCHITECTURE  
MAY 2014

ROGER WILLIAMS UNIVERSITY  
SCHOOL OF ARCHITECTURE, ART AND HISTORIC PRESERVATION  
BRISTOL, RHODE ISLAND

SUBMITTED BY:



---

CAITLIN OSEPCHUK  
CLASS OF 2014

DEAN OF SCHOOL OF ARCHITECTURE, ART, & HISTORIC PRESERVATION:

---

STEPHEN WHITE  
DEAN  
SCHOOL OF ARCHITECTURE, ART  
AND HISTORIC PRESERVATION

PRIMARY ADVISOR

---

HASAN-UDDIN KHAN  
DISTINGUISHED PROFESSOR  
SCHOOL OF ARCHITECTURE, ART  
AND HISTORIC PRESERVATION

---

CAITLIN E. OSEPCHUK  
M.ARCH GRADUATE THESIS

PROJECT PROPOSAL PRIMARY ADVISOR:

HASAN-UDDIN KHAN  
DISTINGUISHED PROFESSOR  
SCHOOL OF ARCHITECTURE, ART  
AND HISTORIC PRESERVATION

PROJECT PROPOSAL SECONDARY ADVISOR:

LUIS CARRANZA  
PROFESSOR  
SCHOOL OF ARCHITECTURE ART  
AND HISTORIC PRESERVATION

**SPECIAL THANKS:**

TO MY PARENTS AND FAMILY FOR ALL OF THEIR LOVE AND SUPPORT THROUGHOUT THIS EXPERIENCE.

TO MY ADVISORS AND ALL FACULTY AND STAFF OF ROGER WILLIAMS UNIVERSITY FOR THEIR GUIDANCE AND FOR SHARING THEIR EXPERTISE OVER THE PAST SIX YEARS.

TO MY COLLEAGUES IN STUDIO FOR PROVIDING ENTERTAINMENT AND SUPPORT DURING THE COUNTLESS ALL NIGHTERS AND HOURS SPENT IN STUDIO.

TO MADISON MARQUETTE FOR PROVIDING ALL OF THE INFORMATION NECESSARY TO MAKE THIS PROJECT HAPPEN.



---

## TABLE OF CONTENTS

MANIFESTO	7
PROBLEM STATEMENT	8
PROJECT STATEMENT	9
ASBURY PARK, NJ	11
CASINO COMPLEX	31
PROGRAM	51
TECHNIQUES & PRECEDENTS	61
REGULATIONS	77
PROCESS	87
FINAL PROJECT	111
FUTURE DEVELOPMENT	137
ANNOTATED BIBLIOGRAPHY	141
REFERENCES & RESOURCES	142

# A COMMENSALIST ARCHITECTURE

---

---

AS ARCHITECTS WE HOLD A GREAT AMOUNT OF POWER, BECAUSE WE ARE THE CREATORS. NOT ONLY ARE WE CREATORS OF STRUCTURES OR ENCLOSURES, BUT ALSO OF SPACE, EXPERIENCES, INTERACTIONS, AND ONE COULD EVEN SAY CREATORS OF EVERYDAY LIFE. WE ARE RESPONSIBLE FOR CREATING COMFORTABLE LIVING, WORKING, AND PUBLIC SPACES. WE CAN DICTATE HOW SOMEONE WILL CIRCULATE THROUGH BUILDINGS AND EXPERIENCE SPACES. WE CAN EVEN CREATE DIFFERENT INTERACTIONS BETWEEN PEOPLE AND WITH PEOPLE AND THE NATURAL ENVIRONMENT. BUT WITH GREAT POWER COMES GREAT RESPONSIBILITY. WE HAVE TO BE COMPLETELY AWARE OF SOCIAL, CULTURAL, CONTEXTUAL, AND SUSTAINABLE IDEAS THAT AFFECT OUR CONCEPT OR DESIGN. IN MY OPINION, SOME ARCHITECTURE HAS FORGOTTEN THIS AND WE ARE JUST DESIGNING TO DESIGN AND CONSTRUCTING JUST TO CONSTRUCT.

I BELIEVE THAT ARCHITECTURE SHOULD INCITE EXPLORATION, DISCUSSION, AND INTERACTIONS; EXPLORATION OF A CONCEPT AS WELL AS EXPLORATION OF THE STRUCTURE ITSELF, DISCUSSION BASED ON IDEAS AND PERSONAL READINGS, AND INTERACTIONS BETWEEN PEOPLE AS WELL AS REKINDLE AN INTERACTION AND RELATIONSHIP WITH THE NATURAL ENVIRONMENT AND FORGOTTEN STRUCTURES. CONCEPTUAL ARCHITECTURE HAS BEEN REPLACED BY PRAGMATIC ARCHITECTURE. AS TECHNOLOGY BECOMES MORE AND MORE PREVALENT IN OUR EVERYDAY LIVES, OUR CONNECTION TO NATURE BECOMES STRAINED. THERE WAS A TIME IN THE HISTORY OF ARCHITECTURE WHERE WE COULD NOT MAKE COMPLEX CONNECTIONS OR INTERVENTIONS WITH NATURE; BUT THAT TIME IS OVER. I BELIEVE THAT ARCHITECTURE SHOULD USE THESE NEWFOUND TECHNOLOGIES TO ENHANCE THE NATURAL LANDSCAPE AND RECONNECT ARCHITECTURE WITH NATURE AND THOSE FORGOTTEN BUILDINGS.

THESE TECHNOLOGIES SHOULD ALSO BE PUSHED TO THEIR "MAX". THEY HAVE GIVEN US THE ABILITY TO BUILD THOUSANDS OF FEET IN THE AIR, WHY CAN'T THEY BE USED TO CREATE AN ARCHITECTURE OF RELATIONSHIPS. I WOULD LIKE TO EXPLORE CONNECTIONS TO THE FORGOTTEN WORLD THAT CAN BE MADE POSSIBLE THROUGH THE USE OF TECHNOLOGY, THE REARRANGING OF IDEAS, AND THE EXPLORATION OF CONCEPTS. IN MY OPINION THERE ARE SEVERAL APPROACHES THAT CAN BE TAKEN TO RE-ESTABLISH A CONNECTION TO ARCHITECTURE OF THE PAST, BUT I WOULD LIKE TO EXPLORE A SOLUTION THAT CAN BE USED IN ANY TYPE, FORM, AND PROGRAMMATIC STRUCTURE.

THESE HISTORIC AND FORGOTTEN STRUCTURES REMIND US OF OUR PAST, AND WHERE WE CAME FROM. THEY SYMBOLIZE A POINT IN OUR COUNTRY'S HISTORY THAT HELPED SHAPE THE AREA. IN MANY CASES THESE STRUCTURES ARE SHINING EXAMPLES OF DIFFERENT STYLES OF ARCHITECTURE THAT HAVE BEEN LEFT BEHIND. THESE STRUCTURES CREATE OPPORTUNITIES FOR THE ENVIRONMENT AND ARCHITECTURAL RELATIONSHIPS TO EMERGE THAT I FEEL IS MISSING TODAY.

# A COMMENSALIST ARCHITECTURE

---

THROUGHOUT OUR COUNTRY'S HISTORY THERE HAS BEEN A CONTINUOUS CYCLE OF "BUILDS" AND "BUSTS". OUR COUNTRY WILL GO THROUGH A PERIOD OF PROSPERITY AND GROWTH WHICH IS DIRECTLY FOLLOWED BY A PERIOD OF RECESSION OR MISFORTUNE BROUGHT ON BY FINANCIAL ISSUES, NATURAL DISASTERS, OR TRAGEDIES. THESE MISFORTUNES CAN LEAVE BUILDINGS VACANT, UNFINISHED, OR IN NEED OF RESTORATION OR RENOVATION. IN SOME CASES THESE BUILDINGS WERE ICONIC STRUCTURES OF THEIR TIME. FOR MOST OF THESE BUILDINGS THEY WILL NEVER GET THE OPPORTUNITY TO BE USED AGAIN OR SHOWCASE THEIR ROLE IN HISTORY. OUR SOCIETY HAS A HABIT OF DEMOLISHING BUILDINGS THAT ARE DEEMED "UNNECESSARY" OR "USELESS". WHY CAN'T WE USE THESE STRUCTURES FOR THE GREATER GOOD?

TOM F. PETERS, IN AN AMERICAN CULTURE OF CONSTRUCTION, DESCRIBES ARCHITECTURE OF THE UNITED STATES AS LACKING TRADITION. HE GOES ON TO SAY THAT THIS IS WHAT GIVE OUR ARCHITECTURE ITS ENDLESS POSSIBILITIES. I AGREE, BUT ALSO FEEL THAT BY IGNORING TRADITION AND OUR COUNTRY'S REVOLUTIONARY HISTORY, WE LOSE PARTS THAT MAKE US WHAT WE ARE TO TODAY. INSTEAD OF THROWING ASIDE TRADITION FOR MODERNIZATION OR VICE VERSA, WHY DON'T WE USE OUR UNIQUE VIEWS, TECHNIQUES, AND TECHNOLOGIES TO MERGE THE TWO, TO PROTECT THE OLD WITH THE NEW OR VICE VERSA. AND IN THIS PROCESS CREATE SPACES THAT CAN BRING ITS INHABITANTS TO APPRECIATE WHERE WE'VE COME FROM AND WHERE WE'RE GOING.

---

I PROPOSE TO DESIGN A STRUCTURE THAT WILL SERVE TO NOT ONLY CREATE A NEW SPACE, BUT ALSO PROTECT, ENHANCE, AND REVITALIZE A FORGOTTEN STRUCTURE OF OLD. THROUGH THE IDEAS OF COMMENSALISM, TRANSFERENCE, COMPLICITY, COUPLING, CUTTING, ENJAMBEMENTS, AND COVERINGS I WILL EXPLORE DIFFERENT TECHNIQUES SOLVE THE ABOVE STATED PROBLEM. THROUGH THESE EXPLORATIONS, I HOPE TO USE A VARIETY OF TECHNIQUES THAT CAN BE USED TO REVITALIZE, PROTECT, AND EVEN ENHANCE DIFFERENT STRUCTURES. I WILL REVITALIZE A SPECIFIC FORGOTTEN STRUCTURE USING MY OWN ARCHITECTURAL AESTHETIC AND UNDERSTANDING OF THE SITE AND TECHNIQUES TO NOT ONLY BENEFIT THE BUILDING, THE SURROUNDING AREA, BUT ALSO THE COMMUNITY.





ASBURY PARK, NJ

---

# ASBURY PARK, NJ

---

## HISTORY

### BACKGROUND

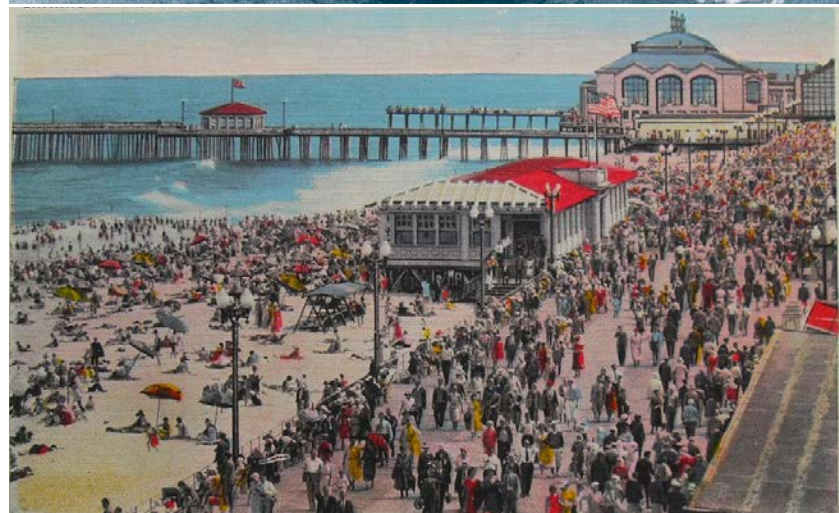
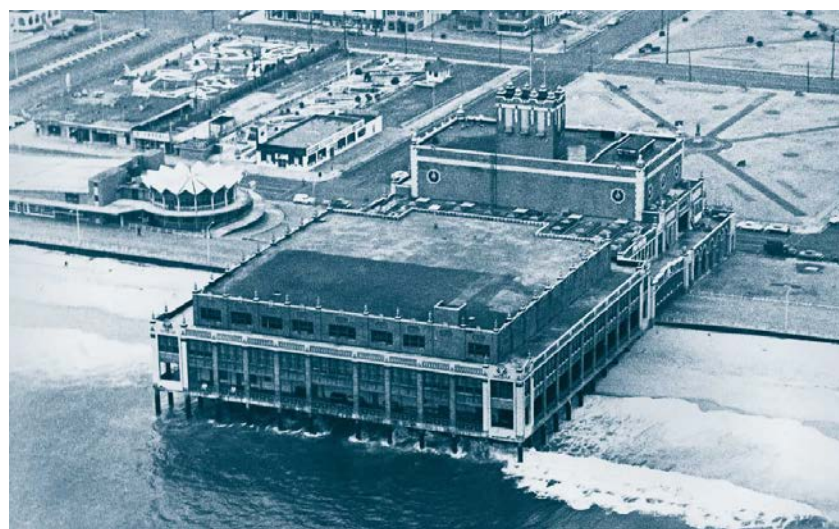
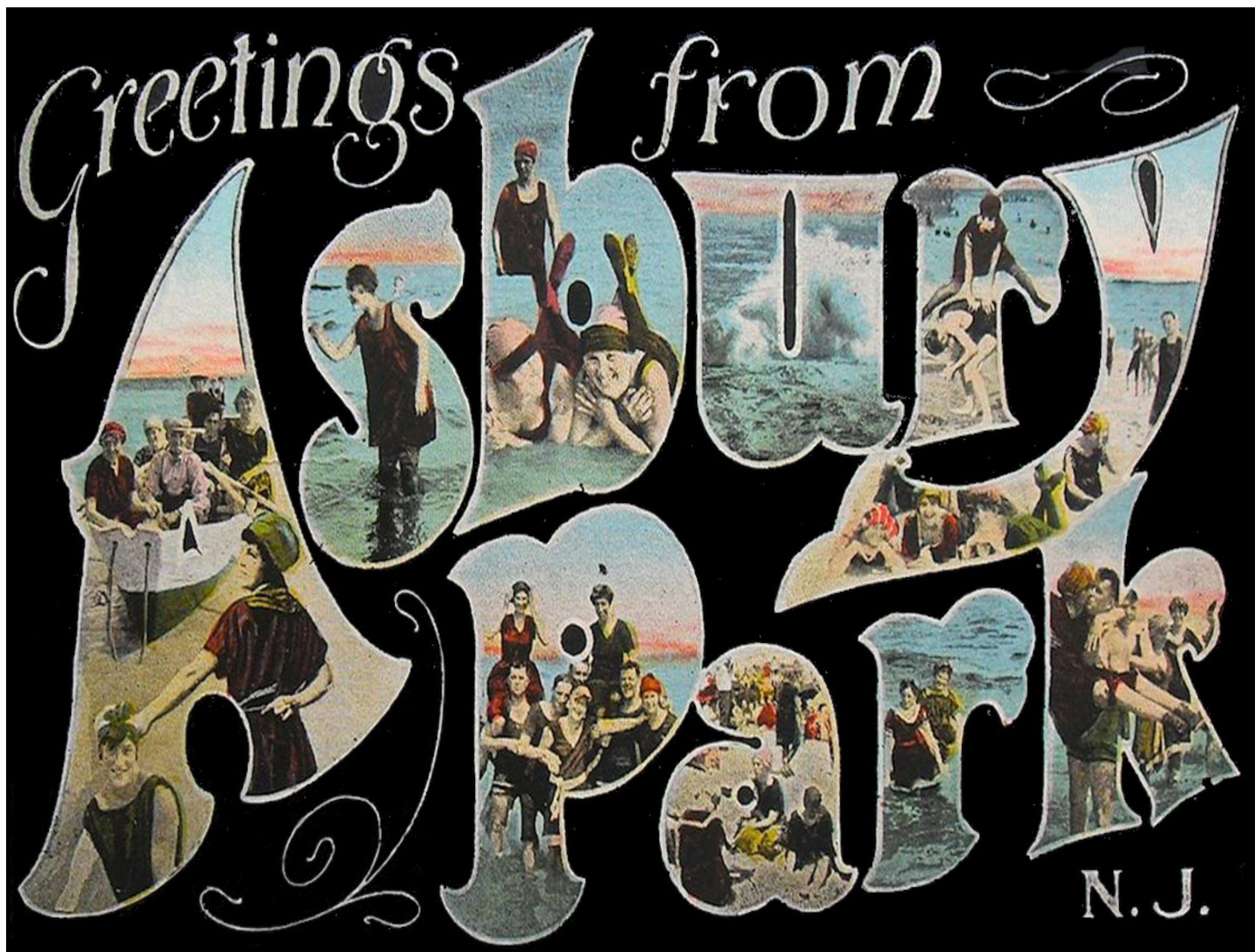
BACK IN 1869, THE LAND OF ASBURY PARK WAS ONLY BEACHFRONT AND FOREST. A DEVELOPER BY THE NAME OF JAMES A. BRADLEY CHANGED THE FUTURE OF ASBURY PARK WHEN HE PURCHASED THE LAND WHILE VACATIONING IN NEARBY OCEAN GROVE. RECOGNIZING THE POTENTIAL OF THE LAND, ON JANUARY 24, 1871, BRADLEY ACQUIRED 500 ACRES FOR APPROXIMATELY \$90,000.00. HE NAMED THE TOWN ASBURY PARK AFTER THE FOUNDER OF METHODISM IN AMERICA: FRANCIS ASBURY. BRADLEY MADE PLANS FOR A WOODEN WALKWAY FOR STROLLING ALONG THE SHORE. HE OFFERED ONLY EXPANSIVE RESIDENTIAL LOTS FOR BUILDING, RESULTING IN LARGE VICTORIAN "SUMMER" HOMES.

SINCE BRADLEY HAD TRAVELED THROUGHOUT EUROPE, HIS ARCHITECTURAL VISION FOR ASBURY PARK GAVE THE TOWN AN OLD WORLD FEELING THAT WAS UNIQUE AND PLEASING TO THE EYE. THE FIRST HOTEL IN ASBURY PARK, THE LAKE VIEW, WAS OPENED IN 1873. A YEAR LATER, IN 1874, ASBURY PARK'S FIRST POST OFFICE OPENED. BRADLEY WAS THE TOWN'S FIRST POSTMASTER. BY 1877 THERE WERE SEVERAL HOTELS TO ACCOMMODATE THE LARGE GROUPS OF VACATIONERS FLOODING THE AREA. THE LARGEST WAS THE COLEMAN HOUSE, OCCUPYING AN ENTIRE CITY BLOCK. TO SOLVE THE PROBLEM OF VACATIONERS GETTING TO VARIOUS POINTS IN TOWN, IN 1885 A TROLLEY SYSTEM WAS INSTALLED. WHAT MADE THIS TROLLEY SPECIAL WAS THAT IT WAS THE SECOND ELECTRIC SYSTEM IN THE UNITED STATES - TROLLEYS WERE PREVIOUSLY HORSE DRAWN. BY 1890, THE CITY OF ASBURY PARK HAD ENOUGH HOTELS TO ACCOMMODATE SEVERAL THOUSAND GUESTS. THE TOWN WAS KNOWN THROUGHOUT THE COUNTRY AS A BEAUTIFUL SEASIDE RESORT DESTINATION. BRADLEY SOLD THE BOARDWALK IN 1903 TO THE CITY, AND RAPID DEVELOPMENT FOLLOWED. SOON AFTER, GRAND STRUCTURES SUCH AS THE CASINO, ESPLANADE & 7TH AVENUE PAVILION ROSE TO PROMINENCE. THE COOKMAN AVENUE SHOPPING AREA BOOMED, ATTRACTING BOTH LOCALS AND VACATIONERS ALIKE. THE MAJOR NOR-EASTER OF 1923 DEVASTATED MANY OF ASBURY'S BELOVED STRUCTURES.

TO REJUVENATE THE TOWN, SEVERAL NEW STRUCTURES WERE BUILT, INCLUDING THE MASSIVE BERKELEY CARTERET HOTEL, A NEW CASINO AND CONVENTION HALL. THE SAME FIRM WHO COMPLETED NEW YORK CITY'S JEWEL - GRAND CENTRAL STATION, DESIGNED BOTH THE CASINO AND CONVENTION HALL. BY THE 1930'S, ASBURY PARK WAS THE HOTTEST TOWN ON THE JERSEY SHORE. THERE WERE AMUSEMENTS ON THE BOARDWALK AND BIG BANDS PLAYING THE VARIOUS PAVILIONS. BUD ABBOTT & LOU COSTELLO PERFORMED AT CONVENTION HALL, AS WELL AS OTHER TOP ACTS OF THE DAY. THE BIG LIFESTYLE CHANGES OF THE POST WAR YEARS STARTED A SLOW AND STEADY DECLINE IN ASBURY PARK. THE SHOPPING DISTRICT OF COOKMAN AVENUE WAS AFFECTED BY STRIP MALLS SPROUTING UP IN THE SURROUNDING SUBURBS. AS PEOPLE PROSPERED, AIR TRAVEL AND VACATIONS FAR FROM HOME BECAME THE NORM.

BY THE 1970'S, ASBURY PARK WAS IN SERIOUS NEED OF URBAN RENEWAL. THE TOWN THAT HAD INSPIRED MANY SONGS OF THE LEGENDARY BRUCE SPRINGSTEEN, WHO OFTEN PLAYED THE SEASIDE BAR SCENE, WAS RAPIDLY TURNING TO A NO-MAN'S LAND OF POVERTY AND URBAN BLIGHT. MANY PLANS FOR RENEWAL THROUGHOUT THE YEARS ENDED DUE TO LACK OF FUNDS AND POLITICAL CORRUPTION. HOWEVER, TODAY ASBURY PARK HAS NEW HOPE IN THE MASSIVE RE-DEVELOPMENT OPERATION TAKING PLACE. IN THE LAST FEW YEARS, MILLIONS OF DOLLARS HAVE BEEN INVESTED IN NEW HOUSING, INFRASTRUCTURE AND REJUVENATION OF THE BOARDWALK. A THRIVING ART AND RESTAURANT SCENE IS ONCE AGAIN EVIDENT ON COOKMAN AVENUE AND ELSEWHERE. AND, IF YOU ARE LUCKY, YOU STILL MAY CATCH THE BOSS AT THE STONE PONY, SINGING ABOUT MADAM MARIE AND THE OTHER HEROES THAT MADE ASBURY PARK GREAT IN THE FIRST PLACE.







# ASBURY PARK, NJ

---

## HISTORY

### MUSIC

MUSICIANS AND BANDS WITH STRONG TIES TO ASBURY PARK, MANY OF WHOM FREQUENTLY PLAYED CLUBS THERE ON THEIR WAY TO FAME, INCLUDE FURY OF FIVE, THE GASLIGHT ANTHEM, CLARENCE CLEMONS, THE E STREET BAND, JON BON JOVI, SOUTHSIDE JOHNNY AND THE ASBURY JUKES, PATTI SMITH, ARTHUR PRYOR, COUNT BASIE, THE CLASH, U.S. CHAOS, JOHNNY THUNDERS, THE RAMONES, THE EXPLOITED, CHARGED GBH, MARTY MUNSCH, GARY U.S. BONDS, ALONG WITH MANY MORE. ASBURY PARK IS CONSIDERED A DESTINATION FOR MUSICIANS, PARTICULARLY A SUBGENRE OF ROCK AND ROLL KNOWN AS THE JERSEY SHORE SOUND, WHICH IS INFUSED WITH R&B. IT IS HOME TO THE STONE PONY, FOUNDED IN 1974, A STARTING POINT FOR MANY PERFORMERS. SMALLER VENUES ARE ASBURY LANES AND THE SAINT, WHICH BRING ORIGINAL, LIVE MUSIC TO THE JERSEY SHORE. ASBURY PARK CONVENTION HALL HOLDS LARGER EVENTS.

IN 1973 BRUCE SPRINGSTEEN RELEASED HIS DEBUT ALBUM GREETINGS FROM ASBURY PARK, N.J.. ON HIS FOLLOW-UP ALBUM, THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, ONE OF THE SONGS IS ENTITLED "4TH OF JULY, ASBURY PARK (SANDY)". SEVERAL BOOKS CHRONICLE THE EARLY YEARS OF SPRINGSTEEN'S CAREER IN ASBURY PARK. DANIEL WOLFF'S 4 JULY ASBURY PARK EXAMINES THE SOCIAL, POLITICAL AND CULTURAL HISTORY OF THE CITY WITH A SPECIAL EMPHASIS ON THE PART THAT MUSIC PLAYED IN THE CITY'S DEVELOPMENT, CULMINATING IN SPRINGSTEEN. BEYOND THE PALACE BY GARY WIEN IS A COMPREHENSIVE LOOK AT THE LOCAL MUSIC SCENE THAT SPRINGSTEEN EMERGED FROM, AND INCLUDES MANY PHOTOGRAPHS OF MUSICIANS AND CLUBS. AGAINST THE BACKDROP OF THE FADING RESORT, ALEX AUSTIN'S NOVEL THE RED ALBUM OF ASBURY PARK TRACKS A YOUNG ROCK MUSICIAN PURSUING HIS DREAM IN THE LATE 60S/EARLY 70S, WITH SPRINGSTEEN AS A POTENT BUT AS YET UNKNOWN RIVAL.

THE GOLDEN T-BIRD AWARDS WERE ESTABLISHED IN 1993 BY SCOTT STAMPER AND PETE MANTAS TO RECOGNIZE AND SUPPORT SIGNIFICANT CONTRIBUTIONS AND ACHIEVEMENTS OF LOCAL AND REGIONAL PARTICIPANTS IN THE MUSIC INDUSTRY. THE NAME OF THE AWARDS WAS CHANGED TO THE ASBURY MUSIC AWARDS IN 1995. THE AWARD CEREMONY IS HELD IN NOVEMBER OF EACH YEAR, MOST RECENTLY AT THE STONE PONY. THE NEW JERSEY MUSIC HALL OF FAME WAS FOUNDED IN ASBURY PARK IN 2005. THERE ARE PLANS TO BUILD A MUSEUM SOMEWHERE IN THE CITY AS PART OF THE REDEVELOPMENT.[76] THE WAVE GATHERING MUSIC FESTIVAL WAS ESTABLISHED IN 2006. THE FESTIVAL IS HELD DURING THE SUMMER. BUSINESSES ACROSS ASBURY PARK OFFER FOOD, DRINK, ART, MUSIC, CRAFTS, AND THEIR STAGES FOR PERFORMANCES. STAGES ARE ALSO SET UP IN PARKS, ON THE BOARDWALK, AND IN OTHER OPEN SPACES. THE EVENT TAKES PLACE OVER SEVERAL DAYS.

IN 2003, ACTOR ROBERT PASTORELLI FOUNDED THE GARDEN STATE FILM FESTIVAL, WHICH DRAWS OVER 30,000 VISITORS TO ASBURY PARK EACH SPRING FOR A FOUR-DAY EVENT INCLUDING SCREENINGS OF 150 FEATURES, DOCUMENTARIES, SHORTS AND VIDEOS, CONCERTS, LECTURES AND WORKSHOPS FOR FILMMAKERS. IN 2012, A FILM INDUSTRY EXPOSITION WILL BE HELD FOR THE FIRST TIME IN CONVENTION HALL DURING THE FESTIVAL. THE BAMBOOZLE MUSIC FESTIVAL WAS HELD IN ASBURY PARK IN 2003, 2004, AND 2005. THE FESTIVAL RETURNED TO ITS ORIGINAL LOCATION FOR THE TEN-YEAR ANNIVERSARY IN 2012, HEADLINED BY MY CHEMICAL ROMANCE, FOO FIGHTERS, AND BON JOVI, DRAWING OVER 90,000 PEOPLE TO THE CITY OVER THE THREE-DAY SPAN IN WHICH IT WAS HELD. ON OCTOBER 30, 2010, THE LARGEST GATHERING OF ZOMBIES WAS ACHIEVED BY THE 4,093 PARTICIPANTS IN NEW JERSEY ZOMBIE WALK AT THE ASBURY PARK BOARDWALK. IN THE SONG "AT LONG LAST LOVE", FRANK SINATRA SINGS, "IS IT GRANADA I SEE, OR ONLY ASBURY PARK?"







# ASBURY PARK, NJ

## ARCHITECTURE

---

### HISTORIC ARCHITECTURE SITES

ON COOKMAN AVENUE, AT THE HEART OF THE BUSINESS CENTER, IS THE STEINBACH BUILDING, WHICH WAS ONCE THE HOME OF ONE OF THE CITY'S FIRST DEPARTMENT STORES. THE BUILDING WAS CONSTRUCTED IN 1897, ENLARGED IN 1912, AND A FIFTH FLOOR ADDED IN 1920. THE BUILDING HAD BEEN VACANT SINCE THE EARLY 1980'S AND WAS SERIOUSLY DAMAGED BY FIRE IN 1989. THE BUILDING IS LISTED ON THE STATE AND NATIONAL REGISTERS OF HISTORIC PLACES. THE STEINBACH BUILDING WAS (AND REMAINS) THE MOST SIGNIFICANT BUILDING RELEVANT TO THE COMMERCIAL DEVELOPMENT AND VIABILITY OF THE CENTRAL BUSINESS DISTRICT. THE STRUCTURE WAS THE LARGEST DEPARTMENT STORE IN MONMOUTH COUNTY BEFORE 1930 AND WAS ADVERTISED AS THE WORLD'S LARGEST RESORT DEPARTMENT STORE. IT DREW SHOPPERS FROM ALL OVER MONMOUTH COUNTY AND THE ANCHOR FOR ALL OF THE SMALLER RETAIL SHOPS ALONG COOKMAN AVENUE. ALTERATIONS OVER THE YEARS. THE LOCATION OF THESE FIVE ORIGINAL BANK BUILDINGS AT OR NEAR PROMINENT CORNERS IN THE DOWNTOWN MAKES THEM APPROPRIATE FOCAL POINTS OF THIS DISTRICT.

ADJACENT TO THE STEINBACH BUILDING, ACROSS EMORY STREET, IS THE BYRAM BUILDING (1885; ADDITIONS 1916). THIS BUILDING WAS ONCE USED AS THE SUMMER OFFICE OF PRESIDENT WOODROW WILSON AND IS ONE OF THE FIRST BANKS ESTABLISHED IN ASBURY PARK. THE BYRAM BUILDING (601-603 MATTISON AVENUE), THE ASBURY PARK & OCEAN GROVE BANK (308 MAIN STREET), THE FIRST NATIONAL BANK (701-705 MATTISON AVENUE), MERCHANTS NATIONAL BANK (649 MATTISON AVENUE) AND SEACOAST TRUST (572-576 COOKMAN AVENUE) REPRESENT THE FIVE ORIGINAL BANK BUILDINGS IN ASBURY PARK, ALL OF WHICH WERE CONSTRUCTED IN THE FIRST OR SECOND DECADE OF THE TWENTIETH CENTURY. MOST OF THESE BUILDINGS HAVE HAD SOME ALTERATIONS OVER THE YEARS. THE LOCATION OF THESE FIVE ORIGINAL BANK BUILDINGS AT OR NEAR PROMINENT CORNERS IN THE DOWNTOWN MAKES THEM APPROPRIATE FOCAL POINTS OF THIS DISTRICT.

NEXT TO THE BYRAM BUILDING IS THE ASBURY PARK PRESS BUILDING (1916; ADDITION 1930), WHICH WAS HOME TO THE COUNTY'S LARGEST NEWSPAPER, THE ASBURY PARK PRESS, FOR OVER 80 YEARS. FIRST KNOWN AS THE SHORE PRESS, THE ASBURY PARK PRESS WAS FOUNDED IN 1879 BY DR. HUGH KINMOUTH AND A.L. THOMAS. J. LYLE KINMOUTH, NEPHEW OF THE DOCTOR, BECAME ITS OWNER IN 1895. THIS BUILDING IS AMONG THE BEST PRESERVED COMMERCIAL BUILDINGS IN DOWNTOWN ASBURY PARK, AND IS A GOOD LOCAL EXAMPLE OF A NEOCLASSICAL REVIVAL FACADE APPLIED TO AN OFFICE BLOCK OF MODERATE SIZE. THE WINSOR BUILDING WAS CONSTRUCTED IN 1904 BY HENRY C. WINSOR, PRESIDENT OF THE ASBURY PARK & OCEAN GROVE BANK. WHEN SURVEYED IN 1980, THE WINSOR BUILDING WAS CONSIDERED AN EXCELLENT EXAMPLE OF A WELL DESIGNED INVESTMENT PROPERTY OF THE EARLY 1900 PERIOD WITH TYPICAL BUSINESS STORES ON THE FIRST FLOOR AND APARTMENTS ON THE SECOND FLOOR.

THE ASBURY PARK POST OFFICE IS LOCATED ON THE WEST SIDE OF MAIN STREET BETWEEN BANGS AVENUE AND SUMMERFIELD AVENUE AND REPRESENTS THE MOST SIGNIFICANT ARCHITECTURAL BUILDING ON THE EDGE OF THE DOWNTOWN. THIS BUILDING FORMS THE THIRD COMPONENT OF THE COMPLEX OF PUBLIC BUILDINGS WHICH ALSO INCLUDES THE TRANSPORTATION CENTER AND MUNICIPAL OFFICE COMPLEX LOCATED BETWEEN THE RAILROAD TRACKS AND MAIN STREET.





ASBURY PARK PRESS BUILDING



HISTORIC TELEPHONE BUILDING



STEINBACH BUILDING



HISTORIC BANK BUILDING



HISTORIC COMMERCIAL BUILDINGS



HISTORIC POST OFFICE



BYRAM BUILDING



# ASBURY PARK, NJ

---

## ARCHITECTURE

### CONVENTIONAL HALL

THE MOST SIGNIFICANT ELEMENT OF THE BRADLEY PLAN IS THE BEACHFRONT AND BOARDWALK, WHICH GIVE THE MUNICIPALITY ITS CHARACTER AND IDENTITY. THE WATERFRONT LOCATION WAS THE IMPETUS FOR THE CITY'S RESORT DEVELOPMENT AND HAS SINCE BEEN AN ANCHOR FOR ECONOMIC SURVIVAL. DURING MORE PROSPEROUS DAYS, THE ASBURY PARK BOARDWALK AND THE STRUCTURES BUILT UPON IT WERE RENOWNED THROUGHOUT THE COUNTRY FOR GRANDEUR. IN 1903 THE BEACHFRONT, VALUED AT \$1,000,000, WAS SOLD TO THE CITY BY JAMES BRADLEY FOR \$150,000 IF THE CITY DEDICATED THIS SPACE FOR PUBLIC USE. THE FIRST MAJOR STRUCTURES ALONG THE BOARDWALK WERE SOON CONSTRUCTED, CATAPULTING ASBURY PARK INTO A WORLD CLASS RESORT DESTINATION. TODAY, SEVERAL SIGNIFICANT STRUCTURES REMAIN OF THE MANY THAT ONCE OCCUPIED THE BEACHFRONT. CONVENTION HALL/PARAMOUNT THEATRE (1928) AND THE CASINO (1929) WERE DESIGNED BY ARCHITECTS WARREN AND WETMORE, WHO ARE ALSO CREDITED WITH NEW YORK'S GRAND CENTRAL STATION. THESE BUILDINGS ARE OUTSTANDING EXAMPLES OF THE EARLY TWENTIETH CENTURY ECLECTIC ARCHITECTURE MOVEMENT AND ARE UNIQUE BECAUSE THEY SPAN FROM OCEAN AVENUE, OVER THE BOARDWALK, AND RIGHT UP TO THE WATER'S EDGE.

CONVENTION HALL WAS CONCEIVED AS A MODERN FACILITY FOR THE ACCOMMODATION OF CULTURAL EVENTS, RANGING FROM MOTION PICTURES AND CONCERTS IN THE PARAMOUNT THEATRE TO EXHIBITIONS AND LARGER ENTERTAINMENT EVENTS IN THE HALL, WITH A SKYLIT ARCADE OVER THE BOARDWALK IN BETWEEN. THE ARCADE WAS FRONTED WITH A VARIETY OF TOURIST ORIENTED SHOPS AND EATING PLACES. ORNATE WINDOWS, BRICKWORK, TERRA-COTTA, STONE AND COPPER ORNAMENTATION MAKE THE BUILDING ARCHITECTURALLY

REMARKABLE. FOR MANY YEARS, CONVENTION HALL HOSTED PERFORMANCES BY WORLD FAMOUS ENTERTAINERS RANGING FROM THE BIGGEST OF THE BIG BANDS TO THE MOST POPULAR OF ROCK GROUPS. THE HALL HAS BEEN HOME TO MANY TRADE SHOWS EACH YEAR AS WELL AS FOLK FESTIVALS, COTILLIONS AND RELIGIOUS REVIVALS. WITH THE CURRENT FIXED SEATING, CONVENTION HALL OFFERS APPROXIMATELY 35,000 SQUARE FEET OF EXHIBITION SPACE ON THE FLOOR AND IN THE MEZZANINE. FORMAL ENTERTAINMENT, THE CASINO WAS ORIENTED TO AMUSEMENT ENTERTAINMENT. THE COMPLEX FEATURED AN INDOOR AMUSEMENT PARK WITH A LARGE CAROUSEL TO THE WEST OF THE BOARDWALK ARCADE AND A LARGE ARENA EXTENDING OVER THE BEACH.

WITH ASBURY PARK'S DECLINE AS A RESORT, CONVENTION HALL GRADUALLY FAILED TO SUPPORT ITSELF FINANCIALLY AND BECAME MORE OF AN ECONOMIC LIABILITY THAN AN ASSET. SYMPTOMATIC OF THE CITY'S DECLINE WAS AN ATTRITION OF THE STAFF OF CITY PUBLIC MAINTENANCE EMPLOYEES AS THE TAX BASE ERODED AND BUDGETS WERE SLASHED TO KEEP PACE. THE NET EFFECT ON ALL PUBLIC BUILDINGS WAS THAT MOST IMMEDIATE PROBLEMS WERE ATTENDED TO WHILE ROUTINE PREVENTATIVE MAINTENANCE WAS DEFERRED. WHILE A STONE SEAWALL WAS CONSTRUCTED IN THE LATE 1960'S WITH GRANT FUNDS TO PROTECT THE UNDERPINNING OF THE HALL, EXPOSURE TO THE HARSH BEACHFRONT ENVIRONMENT CAUSED WATER INTRUSION WHICH, IN TURN, DAMAGED SOME OF THE ELABORATE PLASTER WORK IN THE PROSCENIUM AS WELL AS CREATING MILDEW PROBLEMS IN THE THEATRE. IN ADDITION, AGING MECHANICAL SYSTEMS IN THE BUILDING BROKE DOWN WITH INCREASING FREQUENCY, FURTHER DETRACTING FROM THE REPUTATION OF THE FACILITY.





CONVENTION HALL: AERIAL



CONVENTION HALL: INTERIOR ARCADE PERFORMANCE



CONVENTION HALL: INTERIOR ARCADE



CONVENTION HALL: INTERIOR THEATER



CONVENTION HALL: SOUTH FACADE



# ASBURY PARK, NJ

## SITE ANALYSIS

### CLIMATE

IN THE COASTAL ZONE, CONTINENTAL AND OCEANIC INFLUENCES BATTLE FOR DOMINANCE ON DAILY TO WEEKLY BASES. IN AUTUMN AND EARLY WINTER, WHEN THE OCEAN IS WARMER THAN THE LAND SURFACE, THE COASTAL ZONE WILL EXPERIENCE WARMER TEMPERATURES THAN INTERIOR REGIONS OF THE STATE. IN THE SPRING MONTHS, OCEAN BREEZES KEEP TEMPERATURES ALONG THE COAST COOLER. BEING ADJACENT TO THE ATLANTIC OCEAN, WITH ITS HIGH HEAT CAPACITY (COMPARED TO LAND), SEASONAL TEMPERATURE FLUCTUATIONS TEND TO BE MORE GRADUAL AND LESS PRONE TO EXTREMES.

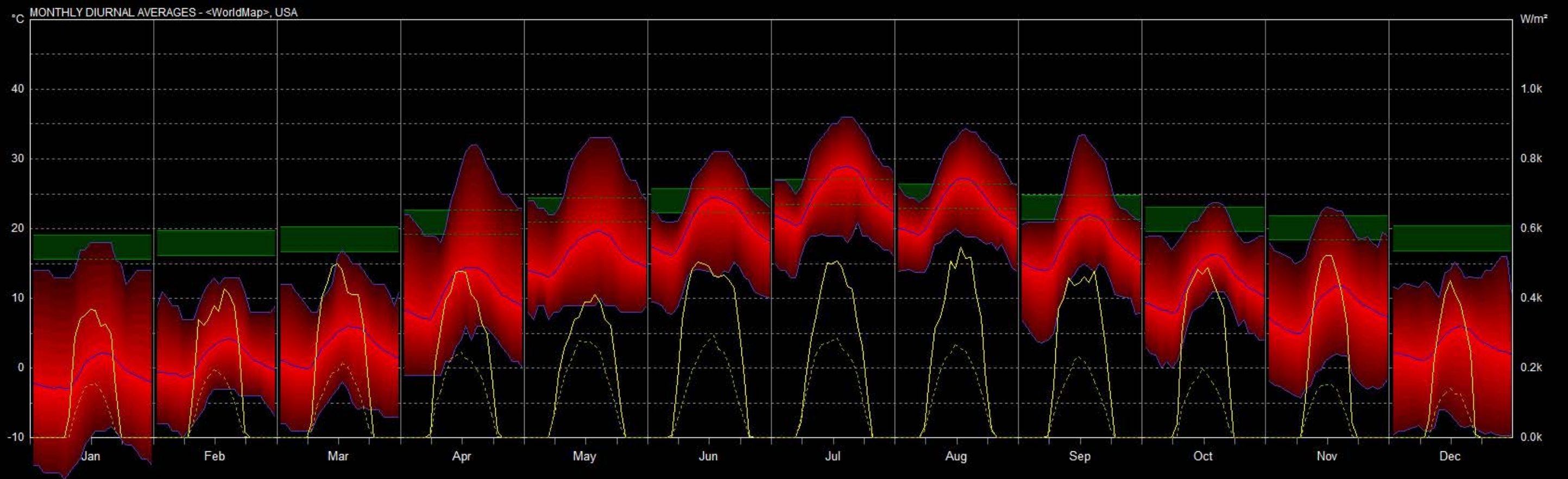
SEA BREEZES PLAY A MAJOR ROLE IN THE COASTAL CLIMATE. WHEN THE LAND IS WARMED BY THE SUN, HEATED AIR RISES, ALLOWING COOLER AIR AT THE OCEAN SURFACE TO SPREAD INLAND. SEA BREEZES OFTEN PENETRATE 5-10 MILES INLAND, BUT UNDER MORE FAVORABLE CONDITIONS, CAN AFFECT LOCATIONS 25-40 MILES INLAND. THEY ARE MOST COMMON IN SPRING AND SUMMER.

COASTAL STORMS, OFTEN CHARACTERIZED AS NOR'EASTERS, ARE MOST FREQUENT BETWEEN OCTOBER AND APRIL. THESE STORMS TRACK OVER THE COASTAL PLAIN OR UP TO SEVERAL HUNDRED MILES OFFSHORE, BRINGING STRONG WINDS AND HEAVY RAINS. RARELY DOES A WINTER GO BY WITHOUT AT LEAST ONE SIGNIFICANT COASTAL STORM AND SOME YEARS SEE UPWARDS OF FIVE TO TEN. TROPICAL STORMS AND HURRICANES ARE ALSO A SPECIAL CONCERN ALONG THE COAST. IN SOME YEARS, THEY CONTRIBUTE A SIGNIFICANT AMOUNT TO THE PRECIPITATION TOTALS OF THE REGION. DAMAGE DURING TIMES OF HIGH TIDE CAN BE SEVERE WHEN TROPICAL STORMS OR NOR'EASTERS AFFECT THE REGION.

THE OPTIMUM ORIENTATION FOR THE STRUCTURE IS SOUTH EAST BASED ON THE TEMPERATURE, WIND, AND SOLAR ANALYSIS. HOWEVER, THIS ORIENTATION LEAVES THE STRUCTURE OPEN AND MORE VULNERABLE TO THE PATHS TAKEN BY HURRICANES AND TROPICAL STORMS THAT HAVE BEEN SO DEVASTATING TO THE JERSEY SHORE. IF THIS ORIENTATION IS USED, OTHER MEASURES MUST BE TAKEN TO PROTECT THE NEW STRUCTURE.

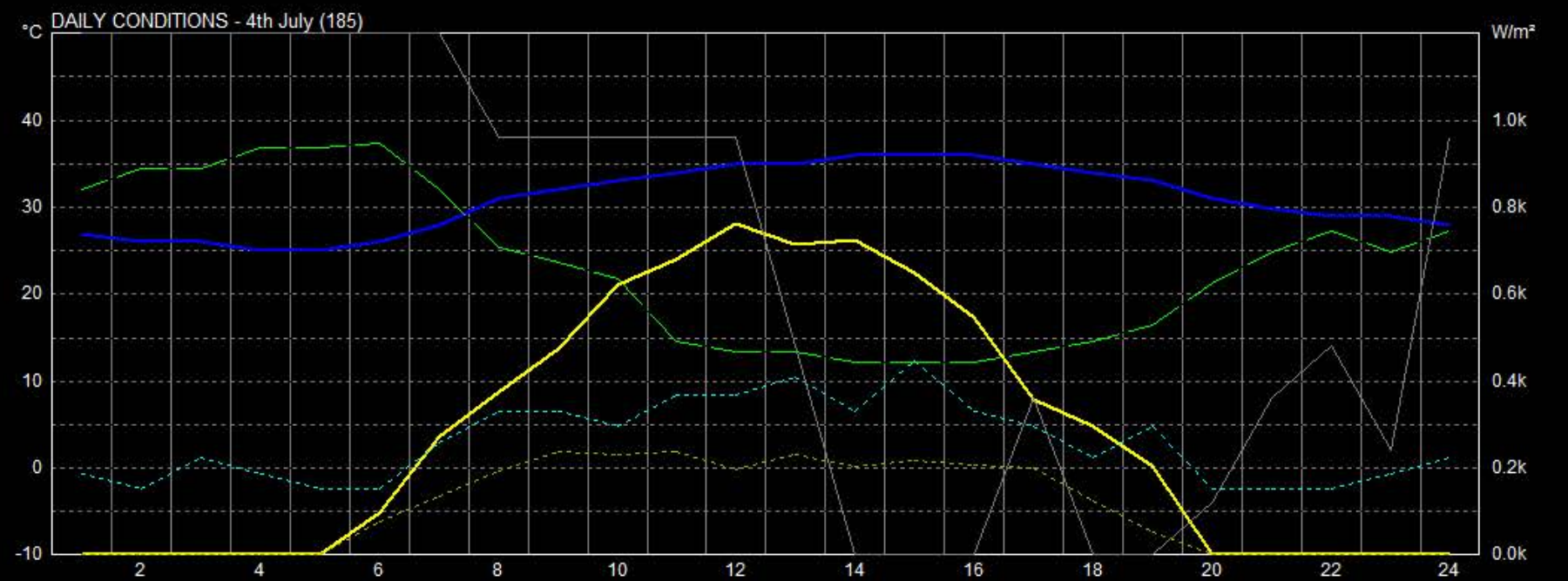






LEGEND

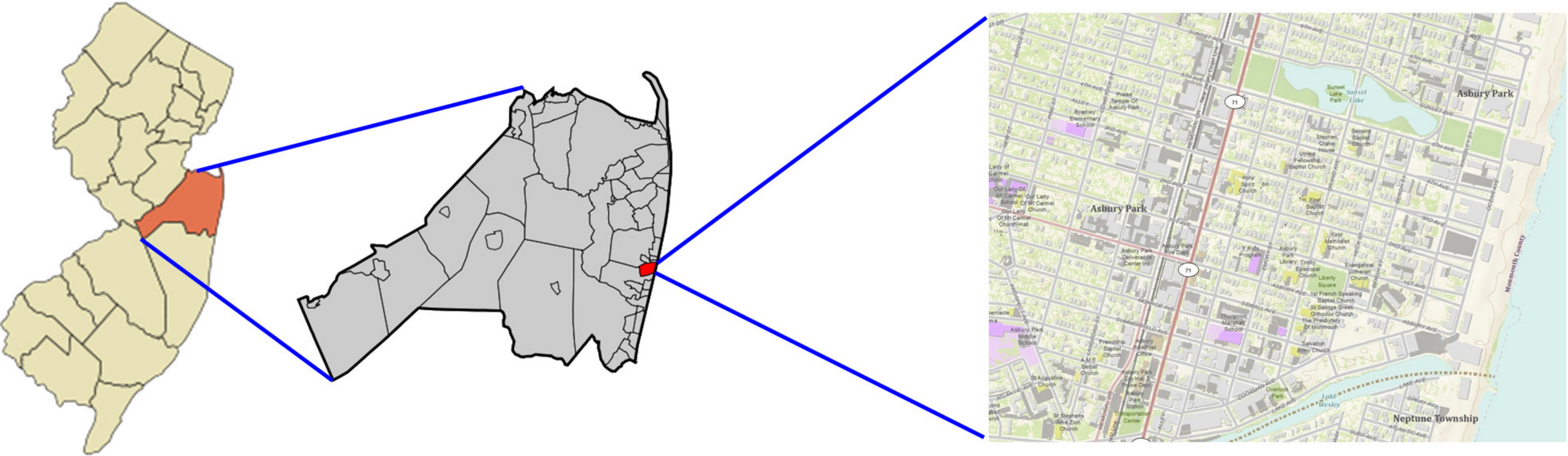
Comfort: Thermal Neutrality	
Temperature	Direct Solar
Rel. Humidity	Diffuse Solar
Wind Speed	Cloud Cover



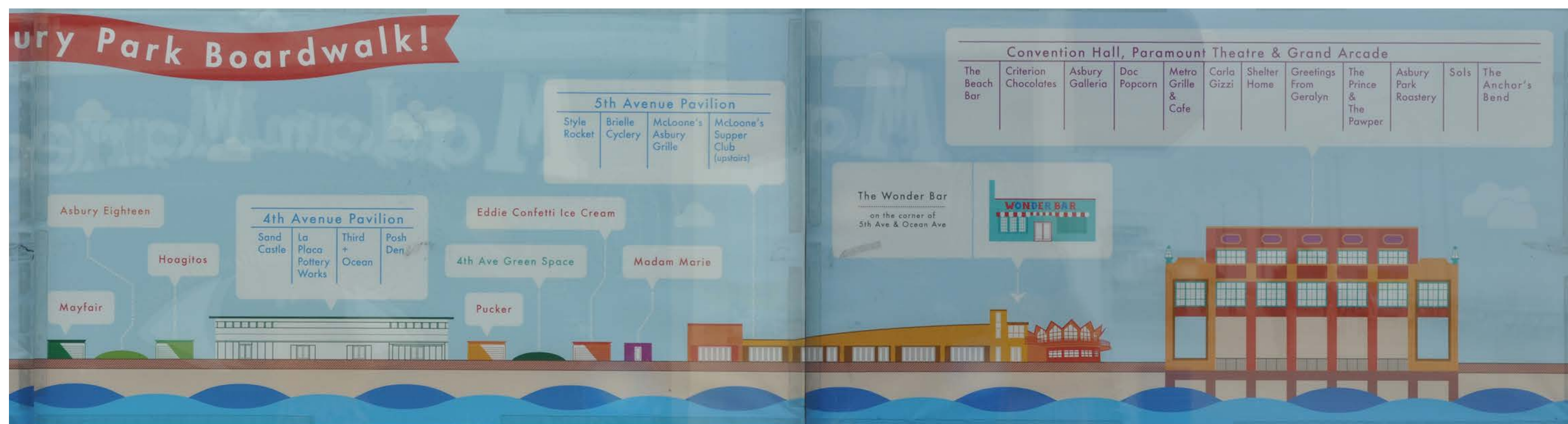
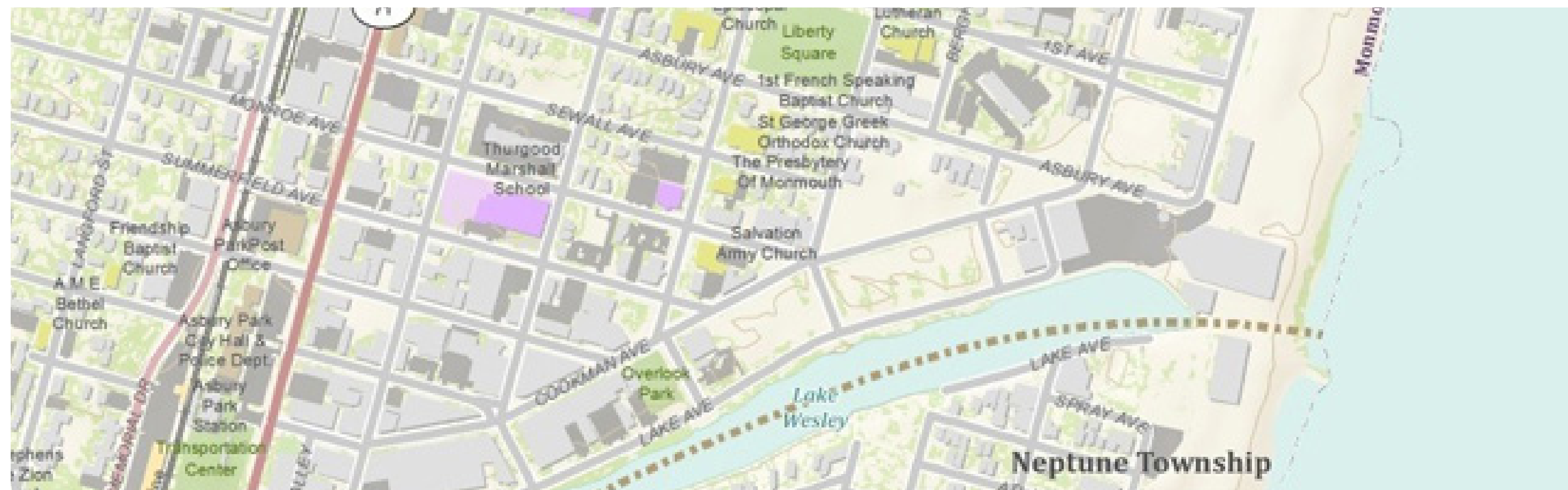


# ASBURY PARK, NJ

## SITE ANALYSIS







# ASBURY PARK, NJ

## SITE ANALYSIS

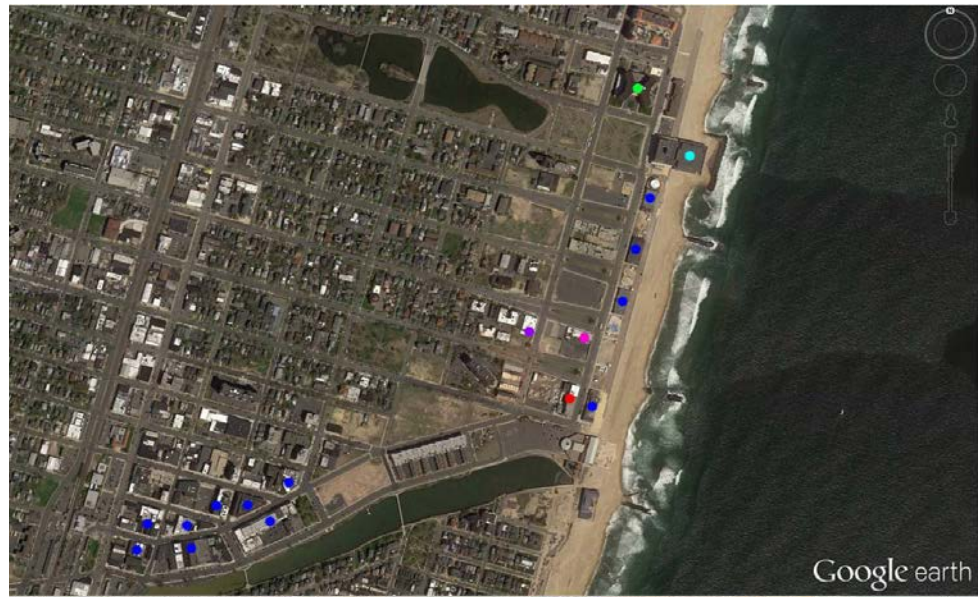
### SUMMER VS. WINTER

LIKE MOST TOWNS OF THE JERSEY SHORE, ASBURY PARK IS OVERCROWDED IN THE SUMMER AND PRACTICLY A GHOST TOWN IN THE WINTER. THE SHOPS THAT THRIVE IN THE SUMMER BOARD UP THEIR WINDOWS FOR THE COLD MONTHS. MANY OF THE ENTERTAINMENT VENUES ONLY OPEN ON THE WEEKENDS. THE ONLY ENTERTAINMENT FACILITIES OPEN FOR THE CHILDREN OF THE TOWN ARE THE YMCA AND THE BOYS AND GIRLS CLUB, AND THESE FACILITIES AND PROGRAMS ARE NOT IN THE BEST OF SHAPE. IT SEEMS THAT WHEN THE TOURISTS LEAVE WITH THE WARM WEATHER THE TOWN HIBERNATES FORGETTING ABOUT ITS YEAR-ROUND RESIDENTS.

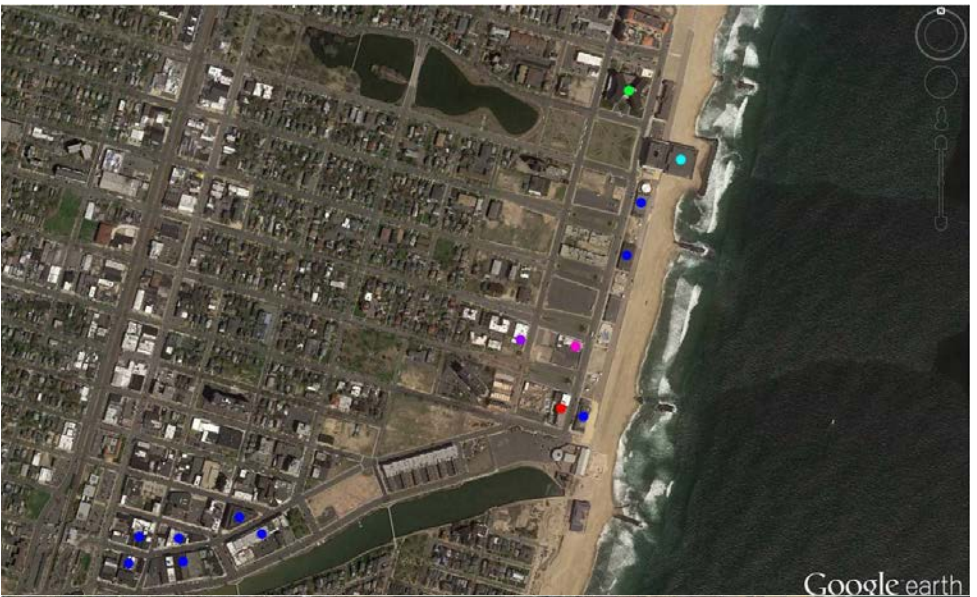
ALL OF THE NEW DEVELOPMENT OCCURING AROUND TOWN ARE APARTMENTS AND SEASONAL CONDOS. WHILE THEY DO BRING SEASONAL INCOME TO A SELECT FEW OF THE COMMUNITY, THEY DO NOT BENEFIT THE COMMUNITY AS A WHOLE. ASBURY PARK HAS BEEN PLANNING THEIR REDEVELOPMENT AND REVITALIZATION FOR YEARS. THEIR PLAN INVOLVES INCREASED BEACH FRONT ACTIVITY, SHOPS, RESTAURANTS, AND CONDOS. THEIR PLAN WILL BENEFIT THE TOWN, BUT NOT BRING ABOUT REVITALIZATION. IT IS TOO ONE SIDED. THEIR REDEVELOPMENT PLAN IS LACKING ONE KEY ELEMENT.







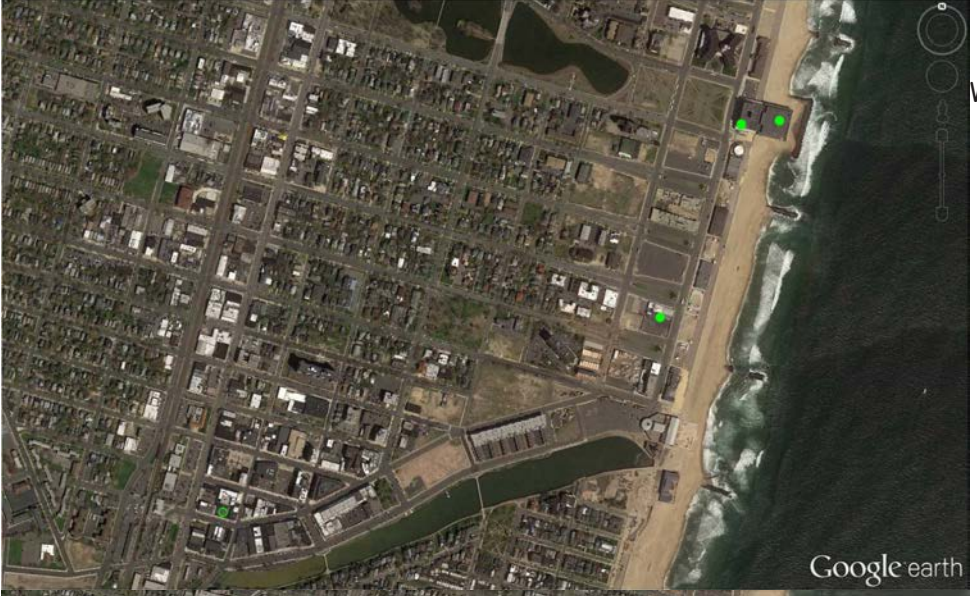
- The Empress Hotel and Bar
- Porta National Park
- The Stone Pony
- Shops
- Restaurants
- Activities
- Conventional Hall
- Paramount Theater
- Various Shops, Restaurants, Bars
- The Bentley Carteret Hotel



- The Empress Hotel and Bar
- Porta National Park
- The Stone Pony
- Restaurants
- Conventional Hall
- Paramount Theater
- The Bentley Carteret Hotel



SUMMER MUSIC/ ENTERTAINMENT



WINTER MUSIC/ ENTERTAINMENT



NEW SUMMER DEVELOPMENT



NEW WINTER DEVELOPMENT



# ASBURY PARK, NJ

## SITE ANALYSIS

### TRAVEL

BY CAR: PARKWAY TO EXIT 102. TAKE RT 66 / ASBURY AVENUE INTO ASBURY PARK. FOLLOW ASBURY AVENUE DIRECTLY TO THE BEACH.

BY TRAIN: FROM NEW YORK CITY, TAKE THE NORTH JERSEY COAST LINE DIRECTLY TO ASBURY PARK TRAIN STATION. TRAINS RUN APPROXIMATELY EVERY HOUR.

BY BUS: NJ TRANSIT OFFERS BUS SERVICE TO ASBURY PARK FROM PHILADELPHIA, FREEHOLD, LONG BRANCH, RED BANK, AND POINT PLEASANT.

TRAVEL TIME FROM PHILADELPHIA OR NEW YORK IS APPROXIMATELY ONE HOUR, FIFTEEN MINUTES

WALKING: EVERY POINT OF INTEREST WITHIN THE CITY IS WITHIN WALKING DISTANCE. ONCE OFF THE TRAIN OR BUS, THE BEACH IS ONLY ABOUT A 10 TO 15 MINUTE WALK (DEPENDING ON THE ROUTE TAKEN). FROM THE SOUTH END OF THE BOARDWALK TO THE NORTH END IS ONLY A 10 TO 15 MINUTE WALK. WHATEVER YOUR DESTINATION OR ROUTE, THERE ARE PLENTY OF LOCATIONS TO PURCHASE REFRESHMANTS AND SIT DOWN, TAKE A BREAK, AND ENJOY THE SCENERY.







# ASBURY PARK, NJ

## SITE ANALYSIS

---

### RE-DEVELOPMENT

ASBURY PARK REMAINED ONE OF THE MOST POPULAR FAMILY RESORTS IN THE UNITED STATES UNTIL 1970, WHEN RACE RIOTS BURNED DOWN MUCH OF THE DOWNTOWN AREA.

SOON RADICALS, BEATNIKS, HIPPIES, AND MUSICIANS MOVED IN. ROCK CLUBS, GAY BARS AND MOTORCYCLE BARS COEXISTED AND FLOURISHED MAKING ASBURY PARK A VERY DIVERSE PLACE. THE FAMOUS BRUCE SPRINGSTEEN SONG "4TH OF JULY, ASBURY PARK (SANDY)", OFTEN KNOWN JUST AS "SANDY" WAS RE-LEASED IN 1973. IT HAS BEEN DESCRIBED AS "THE PERFECT MUSICAL STUDY OF THE JERSEY SHORE BOARDWALK CULTURE" AND CAPTURES THE MOOD AND VIBE OF THIS TIME PERIOD.

THE CITY CONTINUED TO DECLINE AS BUSINESSES CLOSED, BUILDINGS WERE ABANDONED AND AMUSEMENT AREAS WERE SHUT DOWN. THE ONLY THRIVING BUSINESSES DURING THIS TIME WERE THE STONE PONY, A FEW OTHER CLUBS ALONG THE WATERFRONT, AND A NUMBER OF GAY BARS AND CLUBS IN THE DOWNTOWN AREA. IN 1988, THE CITY FINALLY DECIDED IT WAS TIME TO DO SOMETHING. A PLAN TO REDEVELOP THE ENTIRE WATERFRONT WENT INTO AFFECT. HIGH RISE HOTELS AND CONDO CONSTRUCTION BEGAN, AND ABANDONED BEFORE THEY COULD BE FINISHED, LEAVING THE WATERFRONT AN ODD MIX OF ABANDONED BUILDINGS AND ROTTING CONSTRUCTION.

THE CITY CONTINUED TO DECLINE IN THE 1990S, AND NEARLY ALL BUSINESSES FAILED. CRIME ROSE, AND ASBURY PARK HAD HIGHER CRIME THAN ANY OTHER TOWN IN MONMOUTH COUNTY. HOWEVER, IN 1998, SHEP PETTIBONE, A DJ WHO MIXED MUSIC FOR MADONNA IN THE 90'S, CONVERTED AN ABANDONED HOTEL INTO NEW JERSEY'S LARGEST GAY NIGHTCLUB, DRAWING THOUSANDS OF GAY TRAVELERS TO ASBURY PARK. EVERY FRIDAY NIGHT THE CITY BECAME THE ONLY PLACE ON THE EAST COAST THAT COULD RIVAL FIRE ISLAND! GAY COUPLES AND ARTISTS BEGAN BUYING BARGAIN HOMES, ABANDONED BARS AND NIGHTCLUBS, CLOSED STOREFRONTS DOWNTOWN, AND ABANDONED PAVILIONS ON THE BOARDWALK. AND SO THE GENTRIFICATION BEGAN. IT HAS SUCEEDED AS MORE OF A GROUND UP PROCESS RATHER THAN A TOP DOWN PLAN AS THE CITY PROPOSED. THE CITY'S POPULARITY ONCE AGAIN BEGAN TO RISE, NOT COINCIDENTLY, AT THE SAME TIME AS SPRINGSTEEN'S ALBUM "THE RISING" IN 2002 WHICH KICKED OFF IT'S WORLD CONCERT TOUR WITH FREE SHOWS AT CONVENTIAL HALL.

TODAY, ASBURY PARK IS POPULAR AGAIN, EVEN AMONGST MAINSTREAM TOURISTS AS WELL AS LOCALS FROM THE AREA FOR ITS SHOPPING, BEACHES, RESTAURANTS, BARS AND CLUBS. MAJOR SUMMERTIME EVENTS HOSTED IN ASBURY PARK INCLUDE; THE WAVE GATHERING, THE GAY PRIDE PARADE, GARDEN STATE FILM FESTIVAL, ASBURY PARK JAZZ FESTIVAL, "ROAD TRIP", AND THE TRI-CITY ARTS TOUR. ASBURY PARK WAS RECENTLY RATED #5 IN THE TOP TEN BEACHES OF NJ.









# CASINO COMPLEX & PUMP HOUSE

---

# CASINO COMPLEX

## HISTORY

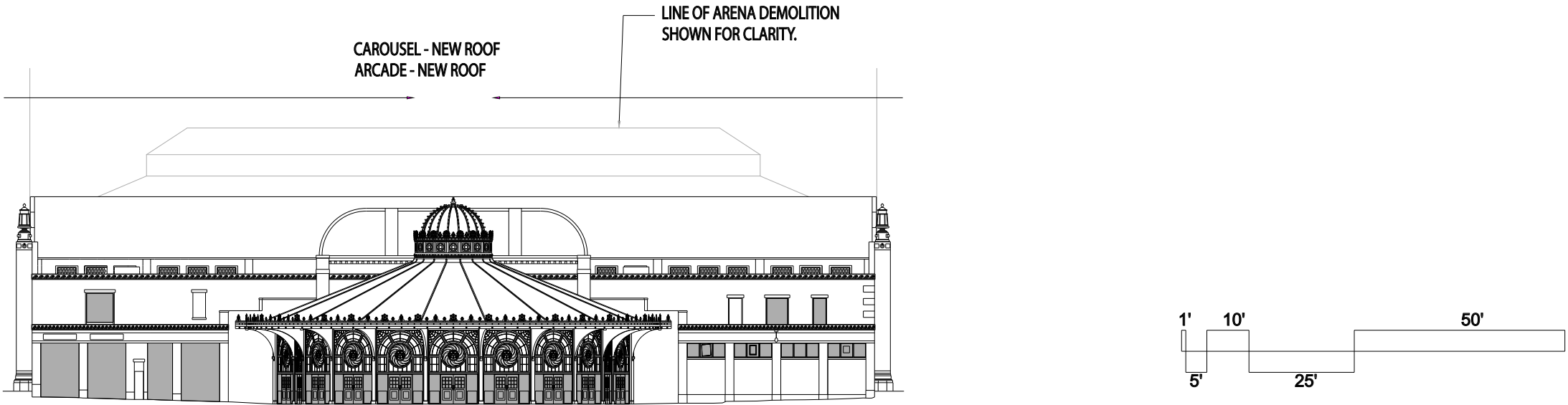
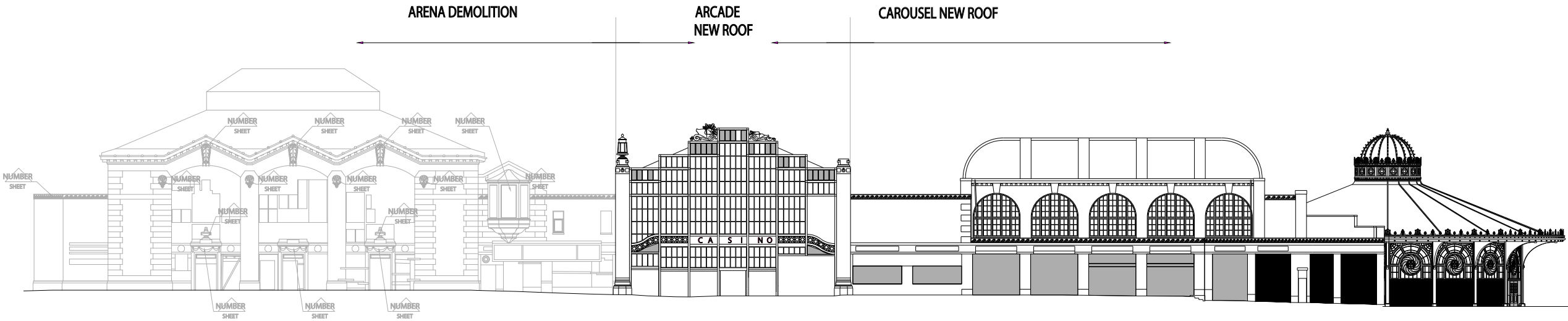
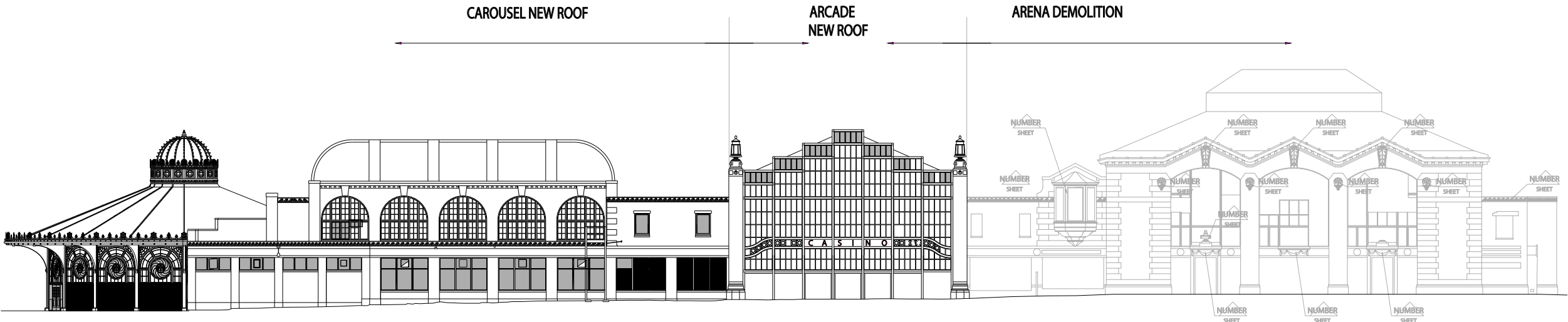
THE CASINO ARENA AND HEATING PLANT IS A COMPLEX OF BUILDINGS ON THE SOUTH END OF THE BOARDWALK ADJACENT TO THE EASTERN TERMINUS OF WESLEY LAKE. WHEREAS CONVENTION HALL OFFERED TWO AUDITORIUMS OF DIFFERENT SIZES FOR MORE THE ARENA'S AUDITORIUM WAS FORMERLY USED FOR ROLLER SKATING AND ICE SKATING AND THEN FOR ROCK CONCERTS AND FLEA MARKETS UNTIL HURRICANE DAMAGE AND AN IMPROPERLY INSTALLED ROOF CAUSED PLASTER TO FALL FROM THE 40' CEILING, PRESENTING A SERIOUS HAZARD TO THE PUBLIC. AS A RESULT, THE ARENA HAS BEEN CLOSED TO THE PUBLIC SINCE THE 1980'S.

WHILE THE ARENA'S ROOF PROBLEMS CONTINUED TO WORSEN WITH THE ONSLAUGHT OF HURRICANE GLO-RIA IN 1986, THE CITY'S ABILITY TO DEAL WITH THE PROBLEM CONTINUED TO WEAKEN. DESPITE THE CLOSING OF THE ARENA, HOWEVER, THE ARCADE REMAINED OPEN AND THE AMUSEMENTS ENTERTAINED EVER DWINDLING SEASONAL CROWDS. THE NIGHT OF SEPTEMBER 23, 1987 BROUGHT A SUDDEN THUNDERSTORM WITH SWIRLING WINDS THAT BLEW DOWN ONE ENTIRE BANK OF DOORS ON THE NORTH SIDE OF THE ARCADE, LEAVING THE OR-NATE WINDOW-WALL ABOVE SUSPENDED FROM THE ROOF WITH NO SUPPORT UNDERNEATH. THE COPPER STATU-ETTES WHICH STRADDLED THE TOP OF THE WOOD FRAME WINDOW-WALL WERE DISTORTED BY THE WINDS ON BOTH ENDS OF THE ARCADE AND SINCE THEN SEVERAL HAVE FALLEN AND HAVE HAD TO BE REMOVED. AS A RESULT OF THIS SETBACK, BOTH ENTRANCES OF THE ARCADE WERE FENCED OFF FROM THE PUBLIC. IT WAS REOPENED THE SUMMER OF 2005.

THE HEATING PLANT WAS CONSTRUCTED IN 1930. IT WAS AT ONE TIME A STEAM GENERATING PLANT WHICH HEATED ALL OF THE BUILDINGS ON THE BOARDWALK, INCLUDING CONVENTION HALL. THE STEAM WAS CARRIED THROUGH A CONCRETE MASONRY TUNNEL. THE BUILDING, LIKE THE CONVENTION HALL AND CASINO, IS SUPPORTED BY CONCRETE PIERS RESTING ON PILINGS. THE ROOF, WHICH IS PARTIALLY CLAY TILE AND PARTIALLY QUARRY TILE ON CONCRETE SLAB, NEEDS TO BE REPAIRED AND MADE WATER TIGHT.

THE CONVENTION HALL IS LISTED ON THE STATE AND NATIONAL REGISTERS OF HISTORIC PLACES (SR 1978, NR 1978) AND THE CASINO/CAROUSEL HOUSE AND HEATING PLANT ARE CONSIDERED ELIGIBLE FOR LISTING. ORIGINALLY, THESE BUILDINGS WERE TRIBUTES TO THE CITY'S SPLENDOR AND PROSPERITY. IN 2004, THE CITY TRANSFERRED TITLE TO CONVENTION HALL TO PRIVATE INVESTORS FOR THE FIRST TIME SINCE JAMES BRADLEY DEEDED THE LAND TO THE CITY. ACCORDING TO THE 2002 WATERFRONT REDEVELOPMENT PLAN, THE CONVENTION HALL/PARAMOUNT THEATRE WILL BE FULLY RESTORED ACCORDING TO THE SECRETARY OF THE INTERIOR STANDARDS FOR HISTORIC REHABILITATION. THE CASINO HAS BEEN SOLD TO ASBURY PARTNERS, LLC, THE MASTER DEVELOPER FOR THE WATERFRONT REDEVELOPMENT AREA. IF THE CASINO CANNOT BE RE-STORED, IT SHOULD BE REBUILT WITHIN THE SAME FOOTPRINT AND THE FIVE ORIGINAL DECORATIVE ELEMENTS SHOULD BE PRESERVED AND REUSED. THE RECOMMENDED USE OF THE ARENA PORTION OVER THE BEACH IS A RECREATIONAL FACILITY. THE REMAINING PORTION OF THE CASINO AND CAROUSEL HOUSE AND HEATING PLANT ARE TO BE FULLY RESTORED ACCORDING TO THE SECRETARY OF THE INTERIOR STANDARDS FOR HISTORIC REHA-BILITATION.ACCORDING TO THE OCTOBER, 2002 AMENDED AND RESTATED REDEVELOPER AND LAND DISPOSITION AGREEMENT, THE MASTER DEVELOPER SHALL HAVE PREPARED A REPORT BY AN APPROPRIATE PROFESSIONAL FIRM(S) REVIEWING THE CONDITION OF EACH PROPERTY AND RECOMMENDATION FOR THE REHABILITATION, OR DEMOLITION (LIMITED TO THE REAR OF THE CASINO BUILDING) IF NECESSARY, AND THE COSTS OF RENOVATION ALONG WITH A DETAILED SCHEDULE. TO DATE THERE HAS BEEN NO COMMENCEMENT TIME FOR RESTORATION OF THESE LANDMARK BUILDINGS. AS THE PHYSICAL CONDITION OF THESE BUILDINGS CONTINUES TO DETERIORATE, RESTORATION SHOULD BEGIN AS SOON AS POSSIBLE AND A SCHEDULE FOR COMPLETION SHOULD BE DETERMINED AND ADHERED TO.







# CASINO COMPLEX

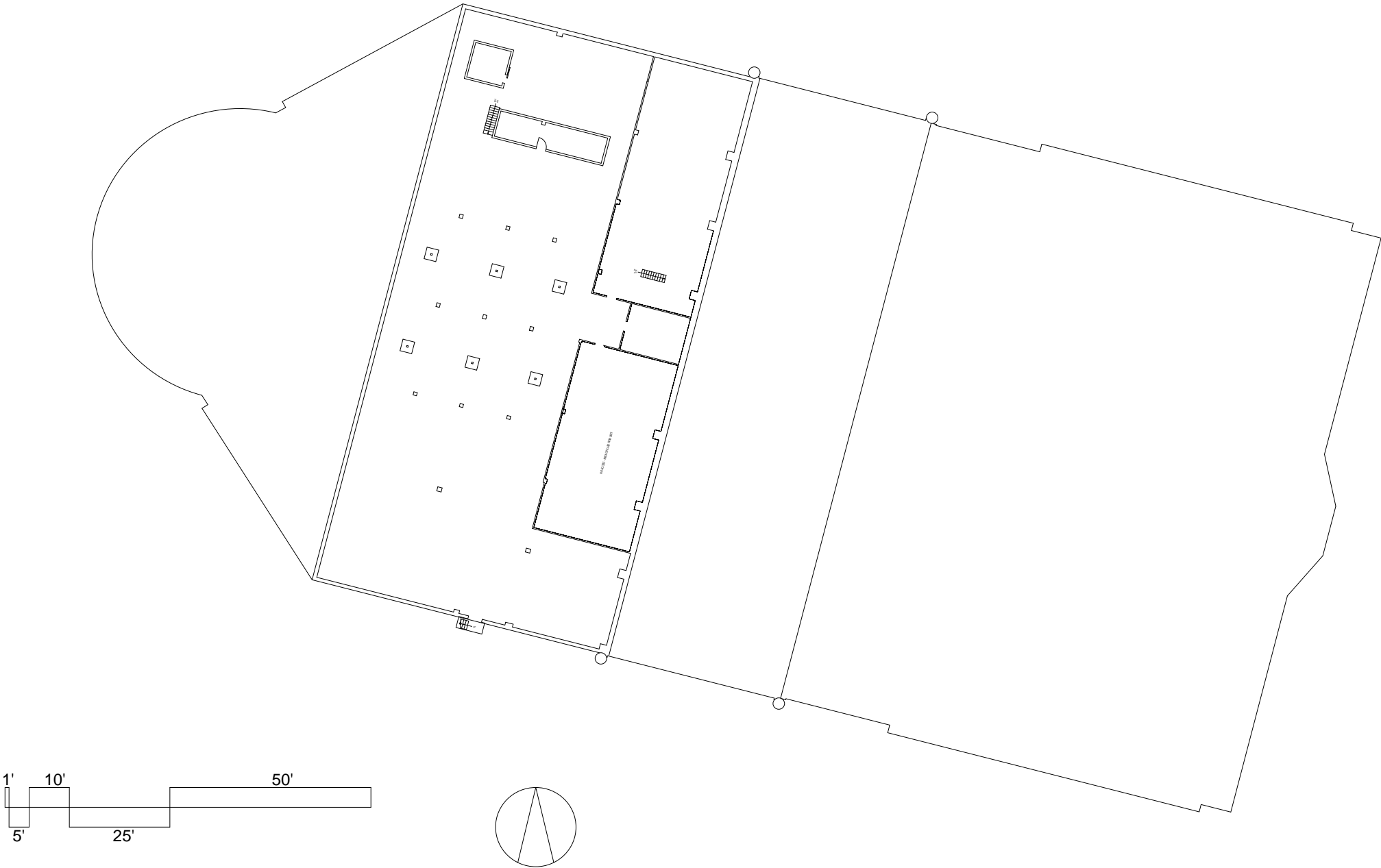
## EXISTING CONDITIONS

### BASEMENT LEVEL

THE BASEMENT LEVEL OF THE CASINO COMPLEX IS QUITE SMALL, WITH A FLOOR TO CEILING HEIGHT OF ABOUT 6 FEET. IT DOES NOT SPAN THE ENTIRE FOOTPRINT OF THE BUILDING AND IS CONFINED TO THE AREA THAT CONNECTS THE CAROUSEL HOUSE TO THE BOARDWALK WALK THROUGH.

THE BASEMENT WAS USED TO HOUSE ELECTRICAL WIRING, WATER PIPES, AND THE 2 FOOT DIAMATER PIPES THAT CARRIED STEAM HEAT FROM THE PUMP HOUSE NEXT DOOR. THE STEAM HEAT WAS USED TO POWER AND HEAT THE BUILDINGS ALONG THE BOARDWALK. THE PUMP HOUSE WAS SO PRODUCTIVE THAT THERE WAS AN EXCESS OF STEAM PRODUCED. THIS EXCESS STEAM WAS PIPED UNDER THE BOARDWALK TO HEAT THE WALK. IT IS AN EARLY EXAMPLE OF RADIANT FLOOR HEATING.

THE BASEMENT LEVEL WILL BE UTILIZED IN A SIMILAR MANNER, TO HOUSE PIPING AND EQUIPMENT.







BASEMENT CONDITIONS



CONCRETE BEAMS



HISTORIC STEAM PIPING



BASEMENT CONDITIONS



# CASINO COMPLEX

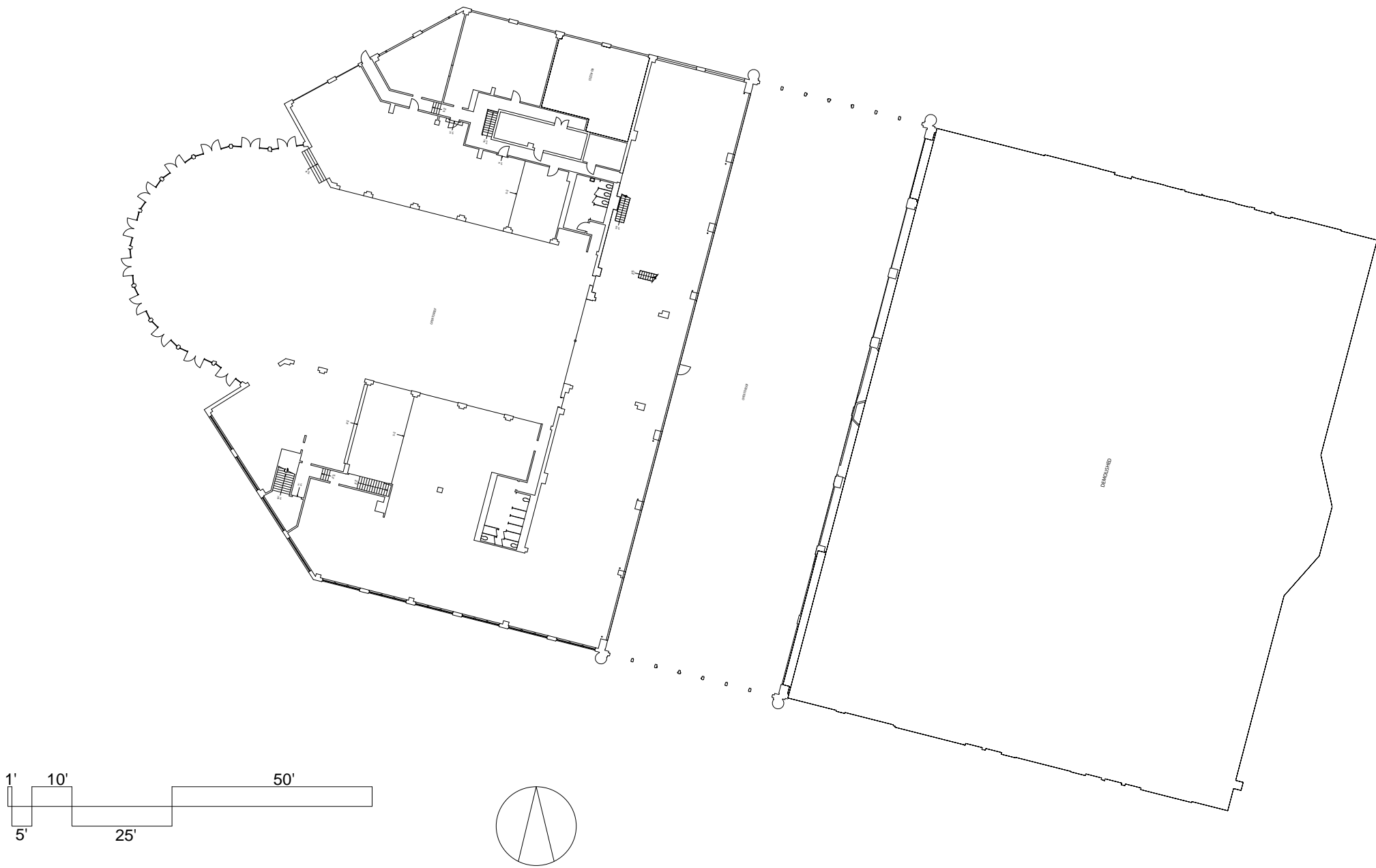
## EXISTING CONDITIONS

### GROUND LEVEL

THE GROUND LEVEL ENCOMPASSES THE ENTIRE FOOTPRINT. THE FLOOR SLIGHTLY RAMP UP TO MEET THE LEVEL OF THE BOARDWALK. THE MAIN ARCADE SPACE FOLLOWS THE SLOPE WHILE THE SUPPORT SPACES THAT SURROUND THE DOUBLE HEIGHT ARCADE SPACE STEP.

THE GROUND LEVEL IS WHERE MOST OF THE PROGRAM WAS ORIGINALLY HOUSED. THIS PROGRAM CONSISTED OF THE CAROUSEL, ARCADE GAME ROOM, SMALL SHOPS, BOARDWALK WALK THROUGH, THE FIRST LEVEL OF THEATER SEATING, AND THE THEATER STAGE. MANY OF THE SPACES NAMED WERE DOUBLE-HEIGHT SPACES THAT WERE FLOODED WITH LIGHT.

THE BOARDWALK WALK THROUGH WILL MAINTAIN ITS INITIAL PROGRAM AND SEPARATE THE BUILDING AT THE GROUND LEVEL AND ACT AS A SPACE TO CONNECT ON THE FIRST LEVEL. THE SPACE TO THE WEST WILL BE USED AS RENTABLE SPACE FOR WEDDINGS, PARTIES, BANQUETS, AND AS IT HAS BEEN IN THE PAST, AS AN INDOOR SKATE PARK. THE SPACE TO THE EAST WILL USED AS THE LOBBY FOR THE THEATER, OPEN SEATING SPACE, AND IN THE WINTER AN ICESKATING RINK.







ARCADE CONDITONS



HISTORIC THEATER CONDITIONS (BEFORE DEMOLITION



ARCADE CONDITIONS



ARCADE CONDITIONS



HISTORIC SIGN



NORTH WALKWAY ENTRANCE



WALKWAY CONDITIONS



HISTORIC PLASTER DETAILING



HISTORIC PLASTER DETAILING



# CASINO COMPLEX

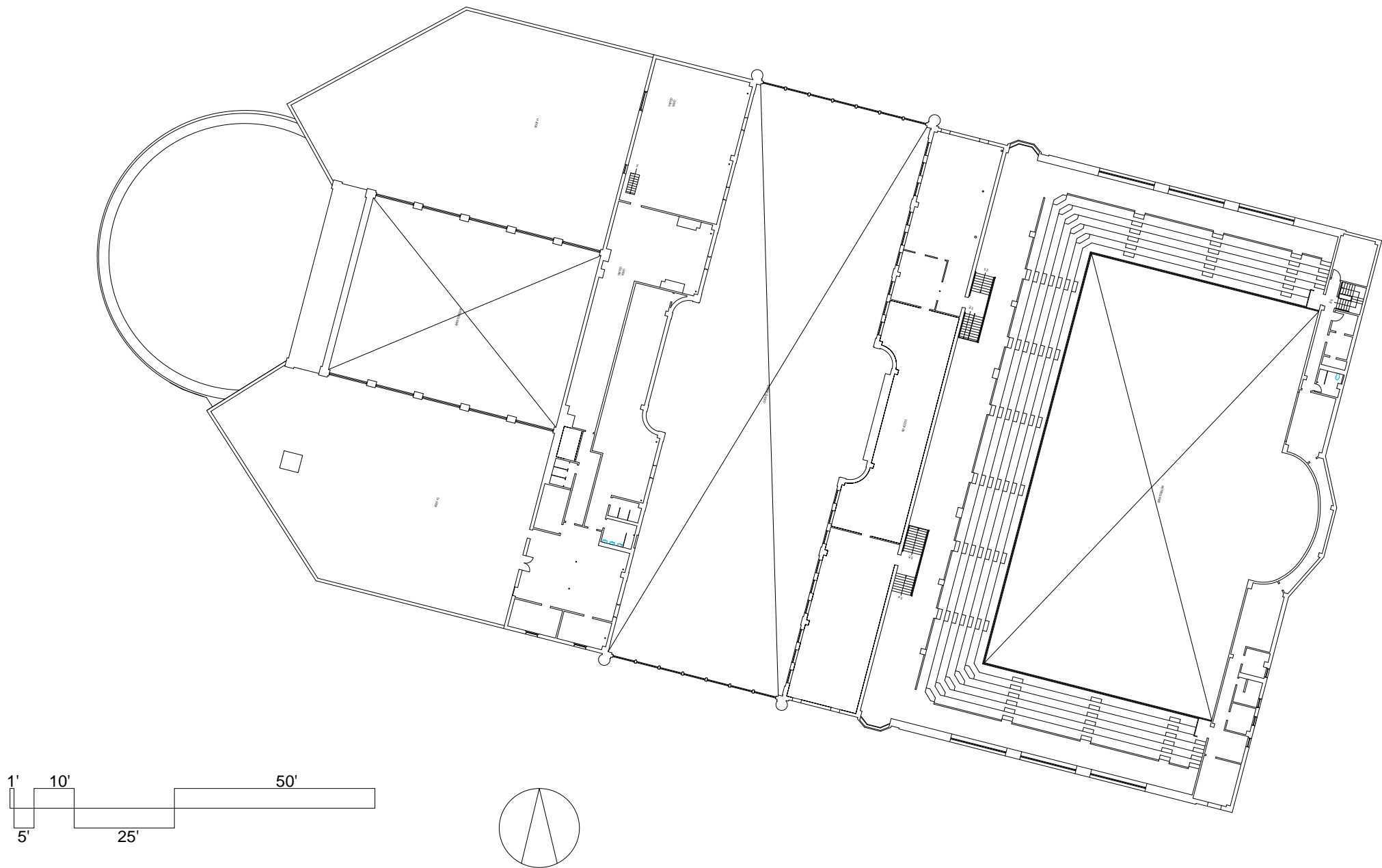
## EXISTING CONDITIONS

### FIRST LEVEL

THE FIRST LEVEL INTEGRATES INTERIOR SPACE, EXTERIOR SPACE, AND OVERLOOKING SPACE. THE INTERIOR SPACE IS MORE BROKEN UP WHILE THE EXTERIOR SPACES SURROUND THE DOUBLE HEIGHT ARCADE SPACE. THE EASTERN PORTION OF THE ENTIRE BUILDING WAS DEMOLISHED, BUT AT ONE TIME IT WAS A GRAND OPEN THATER SPACE.

THE WESTERN HALF OF THE FIRST LEVEL CONSISTS OF THE OLD BATH SPACE, BATHROOM SPACE, CHANGING ROOMS, AND SOME STORAGE. THE EASTERN HALF OF THE FIRST LEVEL WAS THE MEZZANINE LEVEL OF THE THEATER WITH ITS SUPPORT SPACES.

THE FIRST LEVEL WILL BE USED AS THEATER SEATING, WALKWAY ACROSS THE BOARDWALK WALK THROUGH, RESTROOMS, RE-FRESHMANT AND SNACK AREA, AND EXTERIOR REST SPACE.







COPPER ROOF WITH DETAILING OF CAROUSEL HOUSE



EXTERIOR SOUTHERN ROOF SPACE



HISTORIC THEATER CONDITIONS (BEFORE DEMOLITION



HISTORIC THEATER CONDITIONS (BEFORE DEMOLITION



# CASINO COMPLEX

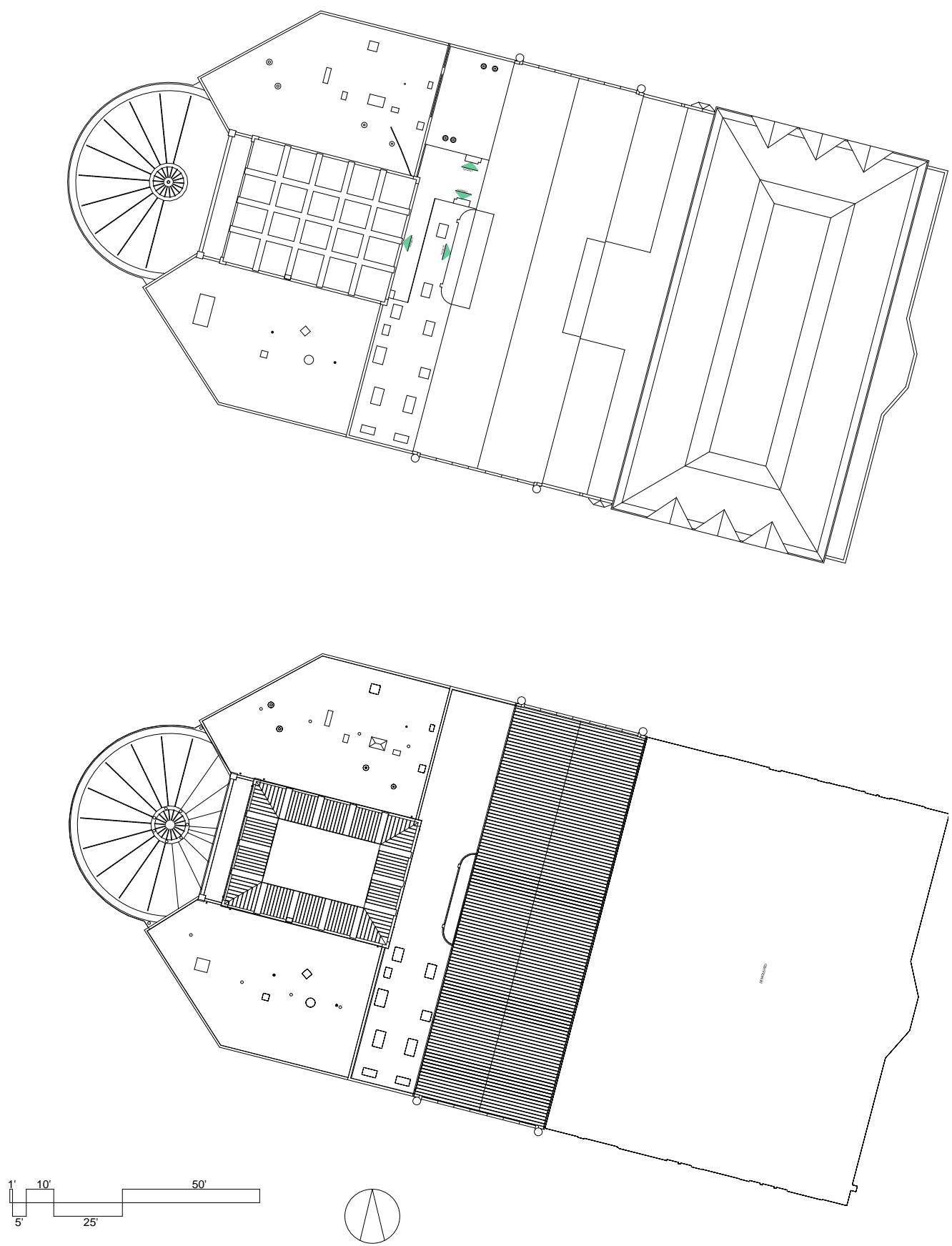
## EXISTING CONDITIONS

### ROOFS & CEILINGS

THROUGHOUT THE ENTIRE BUILDING STRUCTURE IS NOT ONLY EXPOSED OR EXPRESSED, BUT IT BECOMES A DECORATIVE ELEMENT THAT ENHANCES THE EXPERIENCE OF THE SPACE. THE UNOCCUPIABLE ROOFS WERE ORIGINALLY COPPER. THE ONLY ORIGINAL ROOF STILL TNADING IS THE CAROUSEL HOUSE ROOF. THE DOUBLE HEIGHT ARCADE SPACE ROOF HAS BEEN REPLACED.

THE STRUCTURE OF THE REMAINING STANDING BUILDING IS STILL IN TACT AND STRUCTURALLY SOUND. THE BOARDWALK WALK THROUGH'S STEEL STRUSS IS THE ORIGINAL TRUSS THAT HELD THE ORIGINAL ROOF. EVEN THOUGH THE THEATER PORTION OF THE COMPLEX HAS BEEN DEMOLISHED, MANY OF THE STRUCTURAL BEAMS ARE STILL CONNECTED TO AND PROTRUDING THROUGH THE WEST WALL OF THE BOARDWALK WALK THROUGH. THE PARTITION WALLS AND FINISHES TO THE STRUCTURAL WALLS THROUGHOUT MUCH OF THE COMPLEX ARE IN NEED OF REPAIR.

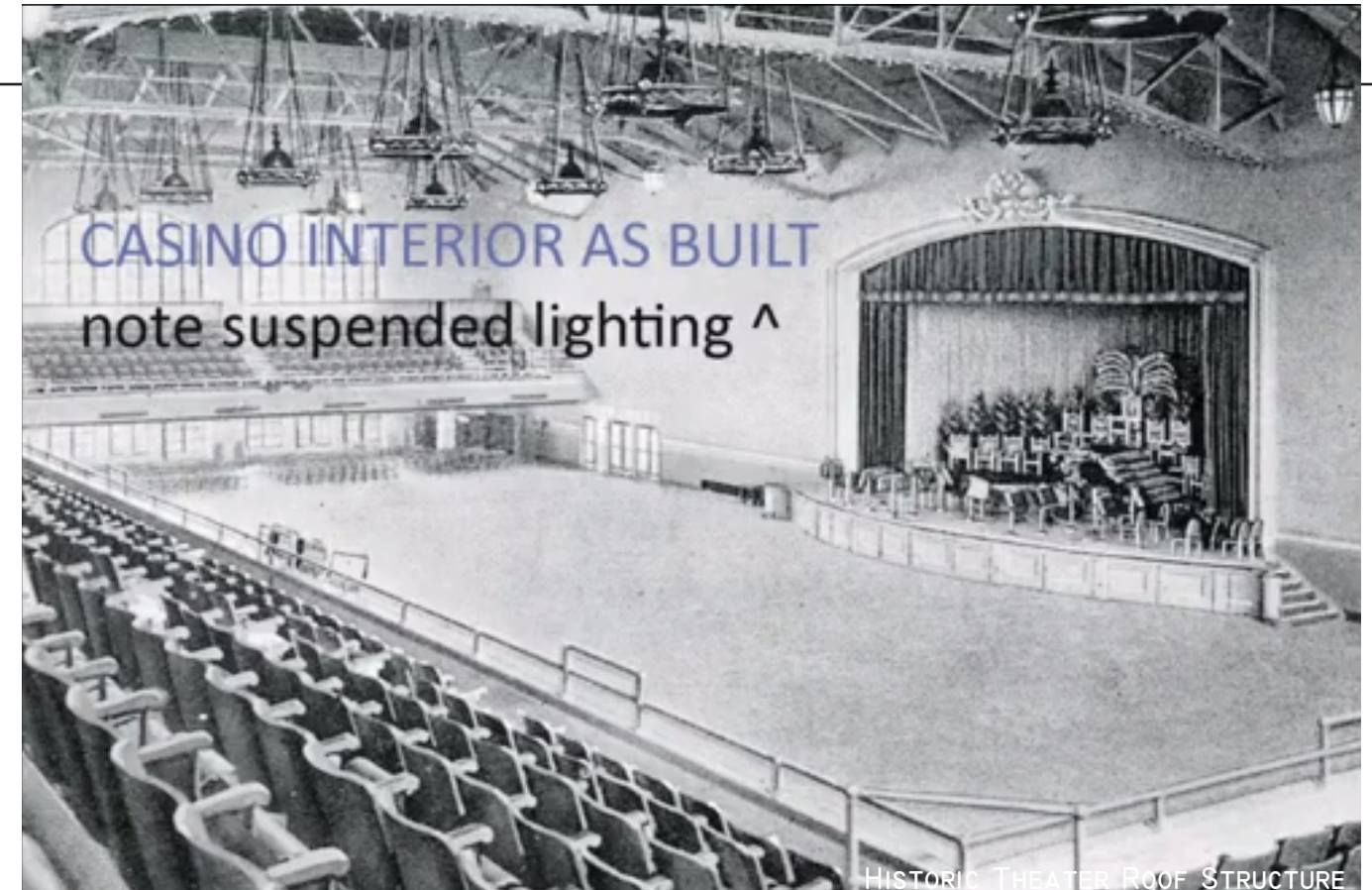
IN AN ATTEMPT TO SHOWCASE THE OLD WITH THE NEW, ANY OF THE STRUCTURE THAT IS STILL SOUND WILL BE KEPT, REVITALIZED, AND ADDED TO.



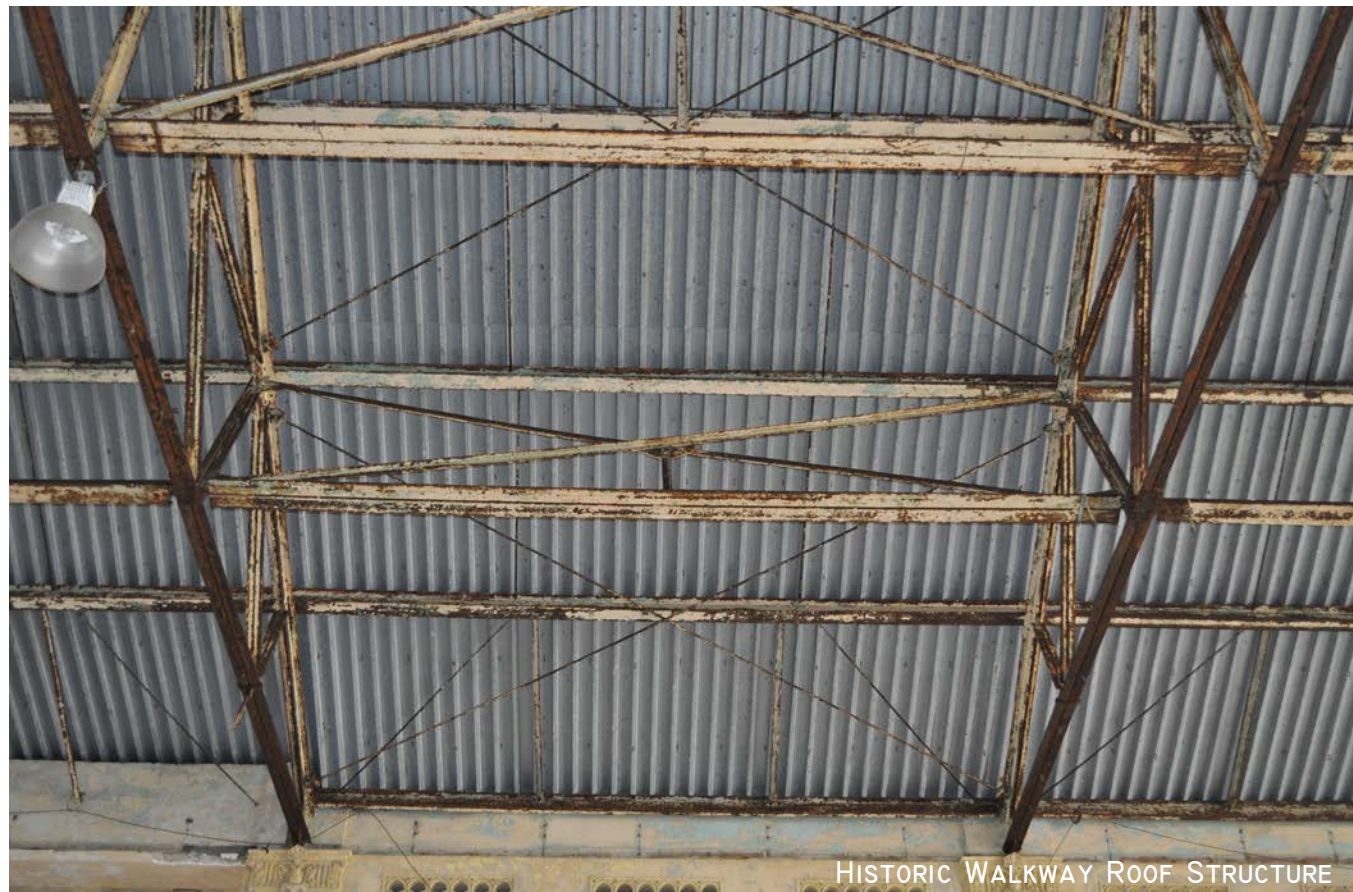




HISTORIC ARCADE ROOF STRUCTURE



HISTORIC THEATER ROOF STRUCTURE



HISTORIC WALKWAY ROOF STRUCTURE



HISTORIC THEATER ROOF STRUCTURE



# CASINO COMPLEX

---

## EXISTING CONDITIONS

### CASINO COMPLEX MATERIALS

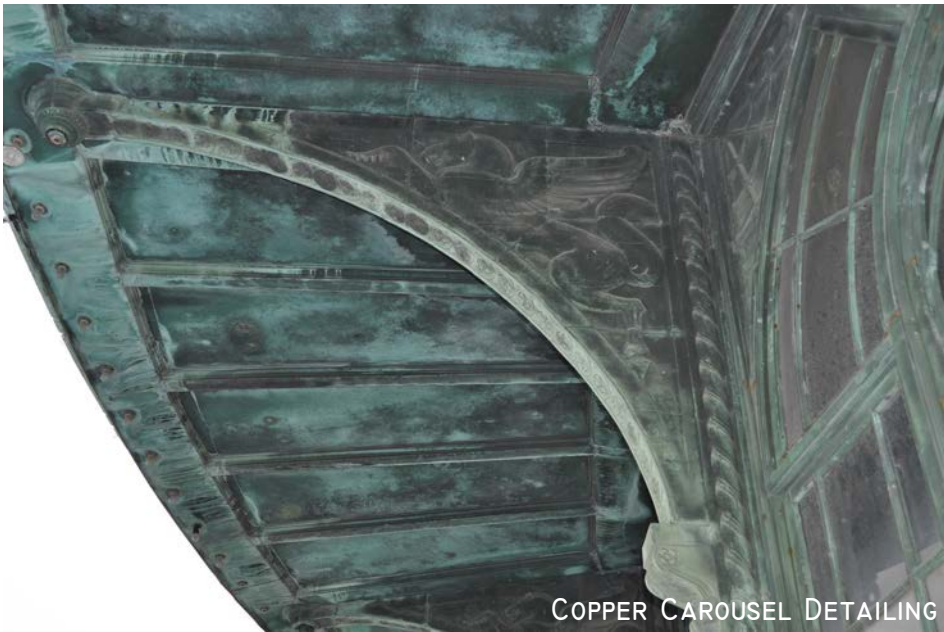
THE CASINO COMPLEX WAS CONSTRUCTED AND ADORNED WITH RICH MATERIALS AND COLORS. THE CAROUSEL HOUSE BRICK USED IS REDDISH BROWN IN COLOR. THE MORTAR USED IS A GRAYISH TAN WITH PROMINENT AGGREGATE AND SHAPED TO FORM A FLEMISH BOND. BEAUTIFUL LIMESTONE WAS USED AT THE BASE OF THE BUILDING, COPING STONE, AND FOR DETAILING THROUGHOUT THE ENTIRE COMPLEX. ALL OF THE WINDOWS, FIXED AND OPERABLE, WERE COPPER CLAD, WOODEN FRAMES. THE DOORS ARE EITHER GLASS AND ALUMINUM OR FLUSH METAL AND WOOD. THE ROOF IS HIGHLY DECORATIVE, STANDING SEAM COPPER. THERE IS EXTENSIVE COPPER ORNAMENTATION, INCLUDING PRESSED COPPER "SUN MEDUSA FACES" OVER THE ENTRY DOORS, SCULPTURAL DECORATION ALONG THE ROOF EDGES, AND DECORATIVE COPPER AT THE CUPOLA. THE INTERIOR OF THE CAROUSEL HOUSE SOMEWHAT BARE COMPARED TO ITS EXTERIOR. THE FLOOR IS PAINTED AND SCORED CONCRETE. THE WALLS ARE PAINTED PLASTER WITH SOME PILASTERS AND RECESSED PANELS. THERE IS A PRESSED METAL MOLDING ABOUT THREE QUARTERS UP THE HEIGHT OF THE WALL. THE CEILING IS PAINTED PLASTER WITH EXPOSED STEEL TRUSSES.

THE EXTERIOR OF THE ARCADE IS VERY OPEN. BOTH NORTH AND SOUTH ENTRIES ARE CONSTRUCTED COMPLETELY OF LARGE, STEPPED COPPER CLAD WOODEN WINDOWS. DECORATIVE LIMESTONE COLUMNS FLANK THE ENTRIES AT THE NORTH AND SOUTH ENDS OF THE ARCADE. THE ORIGINAL COPPER ROOF WAS REMOVED AND REPLACED WITH BUILT-UP ROOFING. THERE IS EXTENSIVE COPPER ORNAMENTATION ON THE ENTRIES. THE MOST ORNATE ARE THE COPPER SEAHORSE SCULPTURES THAT SIT ATOP THE WINDOW SYSTEM ON EACH ENTRY. THE FLOOR IS A TERRAZZO GREEN/BLACK FIELD WITH FOUR FOOT SQUARE RED DIAMOND PATTERN. THE INTERIOR WALLS ARE PAINTED PLASTER WITH DECORATED PILASTERS, OPENINGS, RECESSES, AND CORNICES. THERE ARE ALSO A NUMBER OF DECORATIVE METAL GRILLS. THE CEILING IS EXPOSED METAL ROOF DECKING WITH TRIANGULAR STEEL TRUSSES.

THE THEATER AND ARENA PORTION OF COMPLEX WAS IN GREAT DISREPAIR WHEN DOCUMENTATION OF MATERIALS AND KEY FEATURES WAS STARTED SO THERE IS NOT MUCH INFORMATION ON THE ORIGINALS. THE INTERIOR WAS COVERED WITH VEGETATION. MANY OF THE EXTERIOR FEATURES WERE STILL IN RELATIVELY GOOD CONDITION. ONE LARGE ORIEL BAY WINDOW WAS LOCATED ON THE NORTH AND SOUTH FACADES. DECORATIVE SCROLL LIMESTONE KEYSTONES WERE LOCATED OVER EACH OF THE SIX ARCHED WINDOWS. DECORATIVE LIMESTONE SHELL MEDALLIONS, LIMESTONE DOOR FRAMES, AND CORNICE PIECES.

\*A COMPLETE AND COMPREHENSIVE LOG OF MATERIALS, DETAILS, ORNAMENTS, THEIR CONDITIONS, AND RECOMMENDATIONS FOR THEIR MAINTENANCE, REVITALIZATION, AND REPLACEMENT CAN BE FOUND IN THE APPENDIX.





COPPER CAROUSEL DETAILING



STRUCTURAL JOISTS ON SECOND FLOOR



HISTORIC SLATE SHOWER PARTITIONS



COPPER CAROUSEL DETAILING



STRUCTURAL WALL MATERIAL



BRICK AND LIMESTONE NORTH FACADE



ARCADE WINDOW



ARCADE ROOF



PAINTED STEEL ENTRANCE & PLASTER COLUMN



# PUMP HOUSE

## HISTORY

THE HEATING PLANT, NEXT TO THE CASINO ON THE OCEAN, WAS BUILT IN 1930. IT PROVIDED HEAT TO ALL OF THE BUILDINGS ON THE BOARDWALK, DELIVERED VIA A CONCRETE STEAM TUNNEL. IT WAS CONSTRUCTED WITH AN ATTENTION TO DETAIL AND AN EYE TOWARDS DESIGN THAT ONE RARELY FINDS IN UTILITY BUILDINGS THESE DAYS.



PLASTER SHELL DETAILING







PUMP HOUSE

---

EXISTING CONDITIONS



SOUTHWEST FACING COLONNADE



EAST FACADE





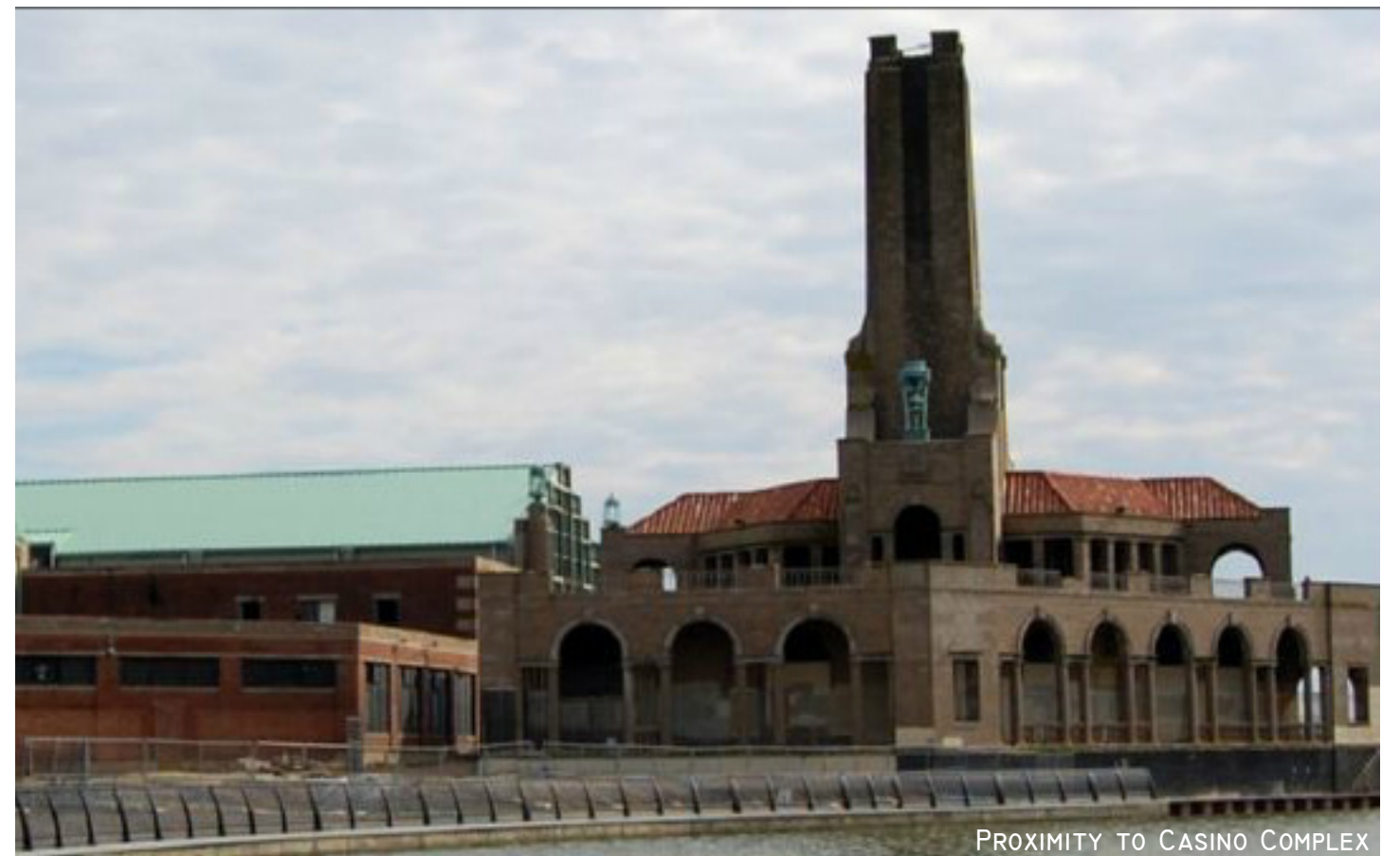
EAST FACING SECOND FLOOR BALCONY



WEST FACADE



SOUTHWEST FACADE



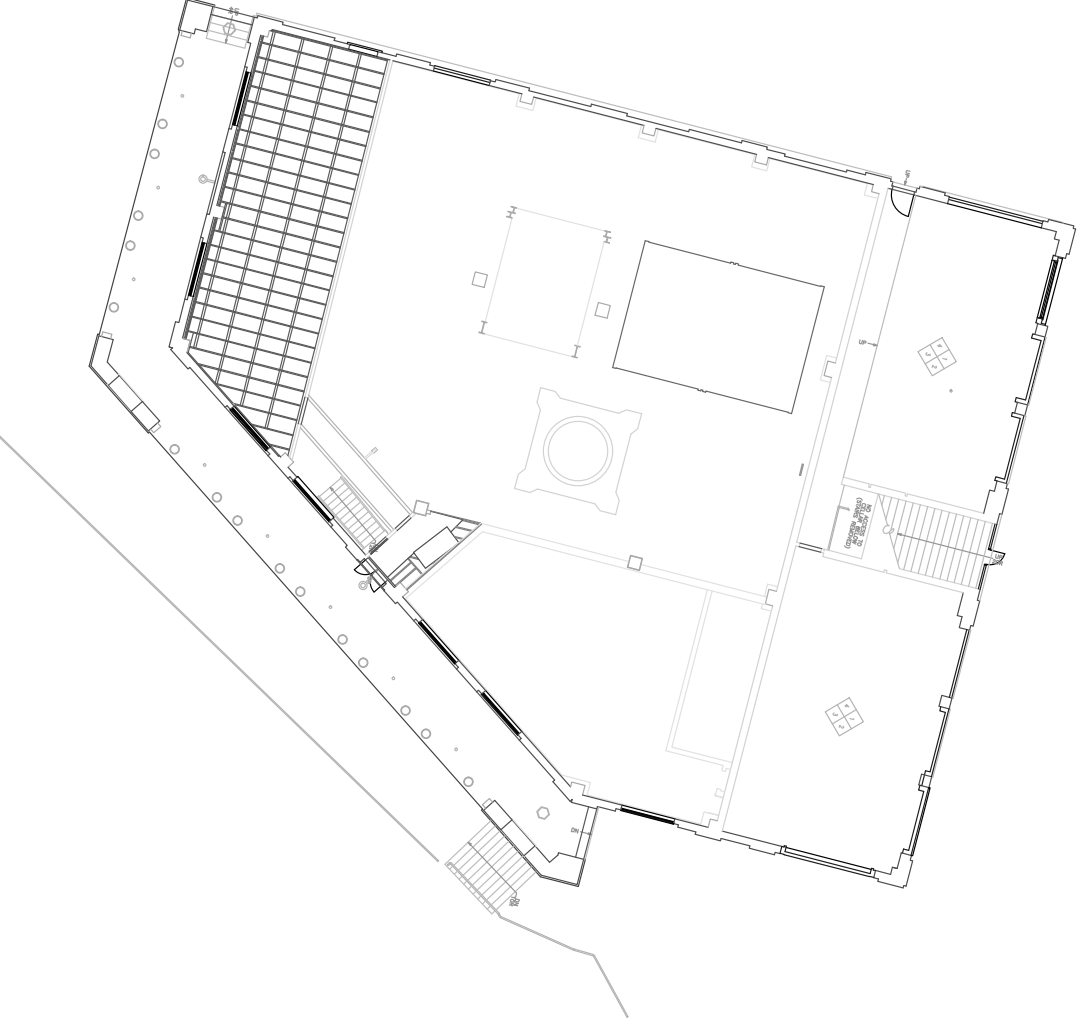
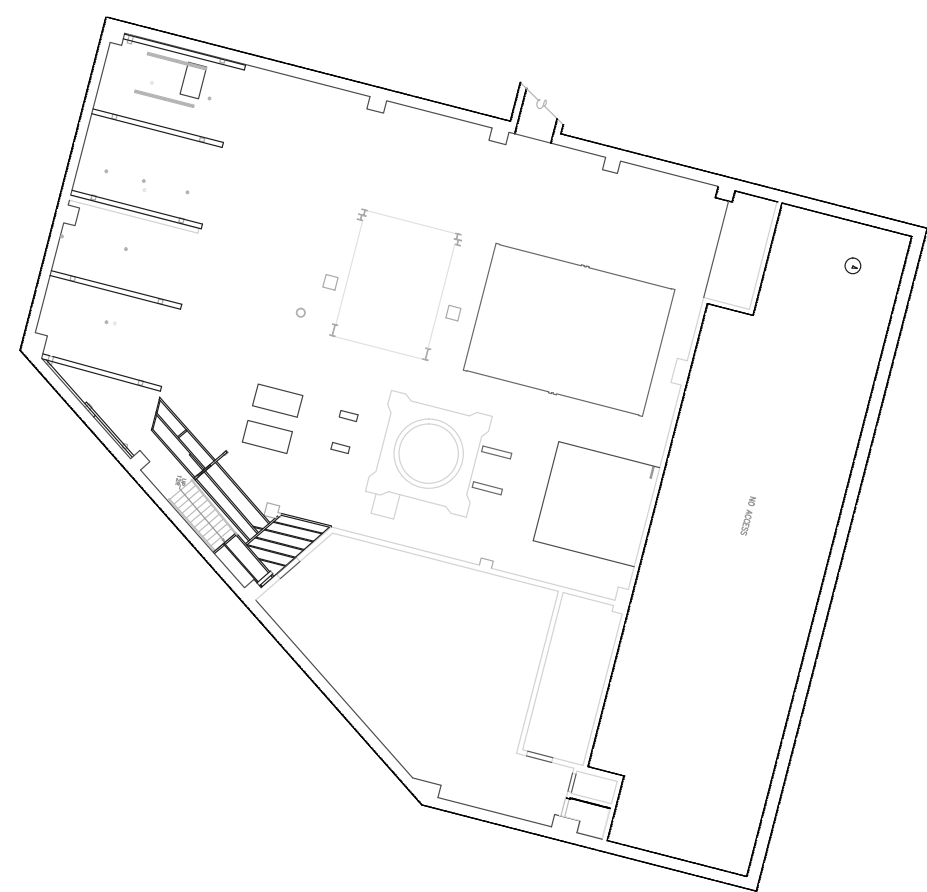
PROXIMITY TO CASINO COMPLEX



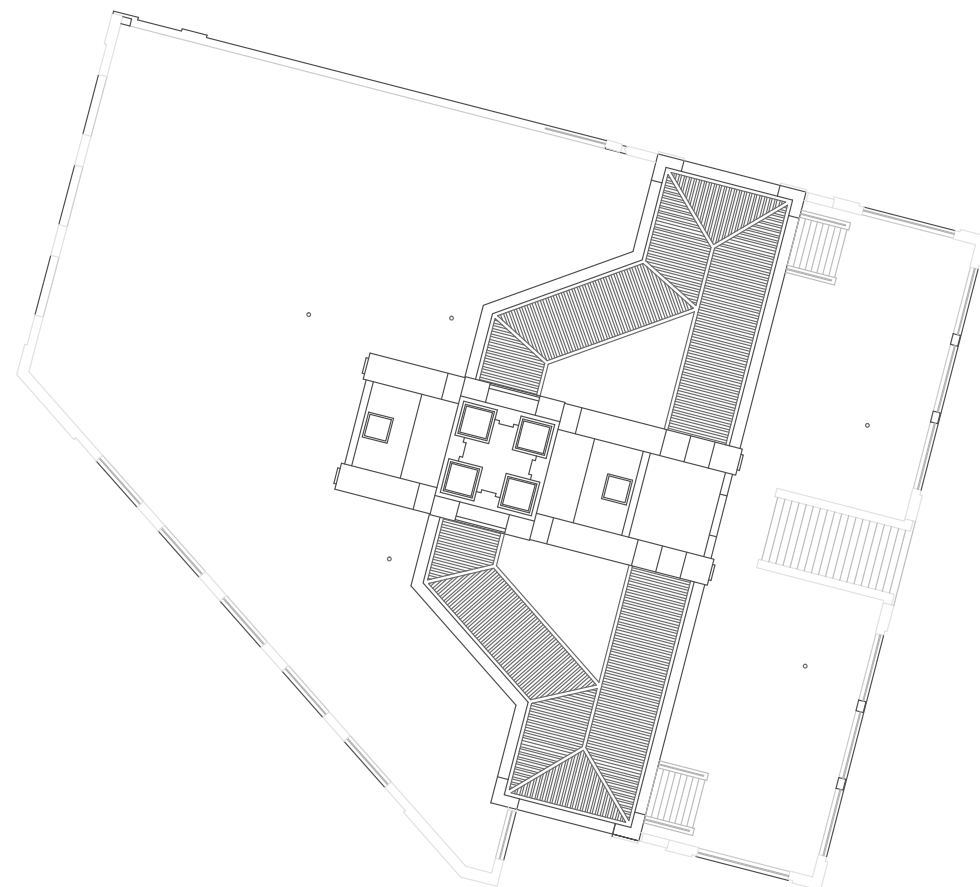
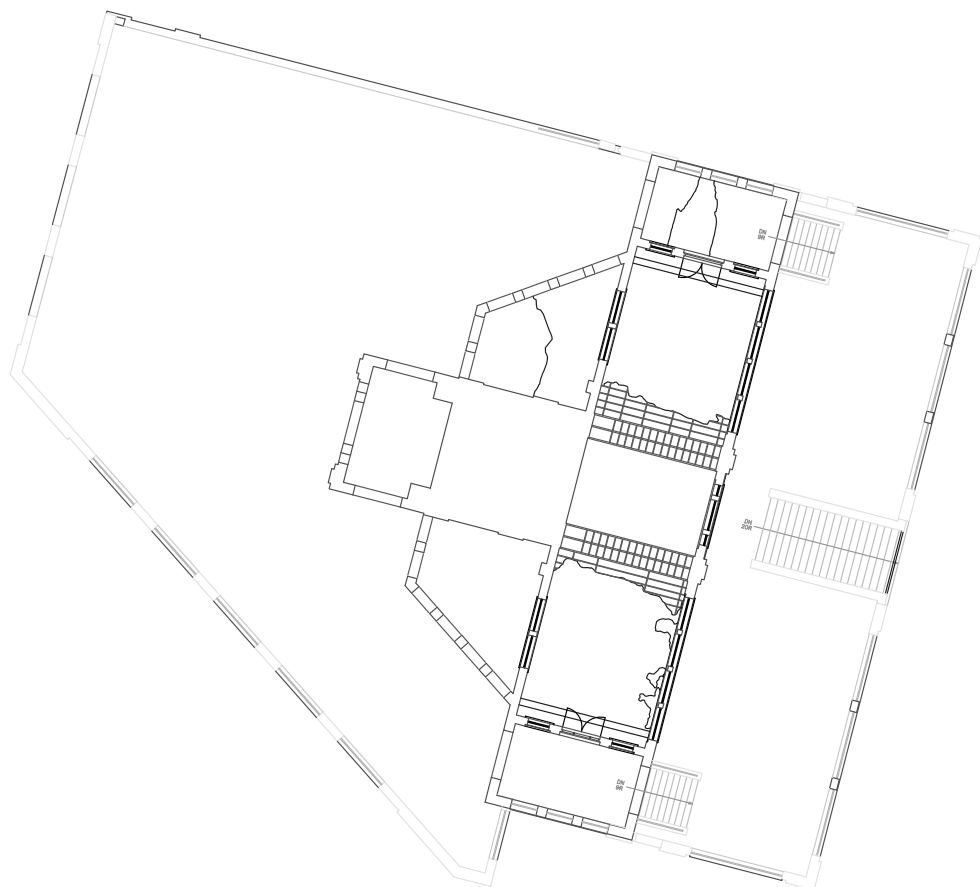
# PUMP HOUSE

## EXISTING CONDITIONS

---











# PROGRAM

---

## PROGRAM

---

ASBURY PARK, NJ HAS BEEN A CULTURAL CENTER FOR THE "JERSEY SHORE" SINCE IT WAS ESTABLISHED. IT HAS BEEN THE STARTING POINT FOR MANY MUSICIANS AND BANDS, AND CONTINUES TO BE A STAGE FOR NEW UP AND COMERS. MANY SMALL LOCAL BANDS AND WELL-KNOWN BANDS ALIKE, LOBBY FOR A SPOT TO PLAY AT THE STONY PONY. TONS OF PEOPLE FLOCK TO THE CITY TO SEE AND EXPERIENCE THE MANY SHOWS AND MUSIC FESTIVALS. OTHERS COME TO SEE THE MANY ART INSTALLATIONS THAT ARE LOCATED AROUND THE CITY. IN 2012 BANKSY EXHIBITED A SERIES OF HIS WORKS ON THE FACADES OF THE PROMINENT LOCAL ARCHITECTURE SUCH AS CONVENTION HALL, THE PARAMOUNT THEATER, AND THE CASINO COMPLEX. COMBINED WITH THE BEAUTIFUL BEACHES, GREAT NIGHTLIFE AND DINING, ASBURY PARK HAS BECOME A TOP VACATION SPOT IN THE SUMMER AND A LIVELY ESCAPE IN THE WINTER.

AS IT STANDS, ASBURY PARK MOSTLY FUNCTIONS IN THE SUMMER, WITH VERY FEW ATTRACTIONS FOR LOCALS DURING THE "OFF SEASON". MANY OF THE ATTRACTIONS THAT TOURISTS FREQUENT IN THE SUMMER COMPLETELY OR PARTIALLY CLOSE FOR THE WINTER. THERE AREN'T MANY PLACES FOR LOCALS OF ALL AGES TO CONGREGATE AND HANG OUT. IT ALSO FEELS VERY DISCONNECTED FROM ITS NEIGHBORING TOWNS. THE TWO MAIN POINTS OF ACCESS FROM OCEAN GROVE TO ASBURY PARK ARE NOT THE MOST WELCOMING. WHEN DRIVING NORTH ON RT. 71 YOU SEE DARK OR VACANT BUILDINGS, AND WHEN WALKING ALONG THE BOARDWALK YOU MUST PASS THROUGH THE DETERIORATING CASINO COMPLEX. AT NIGHT THE PASSAGE CAN BE EXTREMELY SCARY.

THE CASINO COMPLEX USED TO BE A PLACE OF ENTERTAINMENT THROUGHOUT THE ENTIRE YEAR. IT WELCOMED VISITORS AND CREATED A POSITIVE SYMBOL FOR THE CITY. I PROPOSE TO REVITALIZE AND RECREATE THIS WELCOMING SYMBOL AND ENTERTAINMENT SPACE FOR BOTH ASBURY PARK AND OCEAN GROVE AND FOR TOURISTS AND LOCALS ALIKE.



*Asbury Park*

CASINO



*Skating*

PALACE

# PROGRAM

## GROUND FLOOR

---

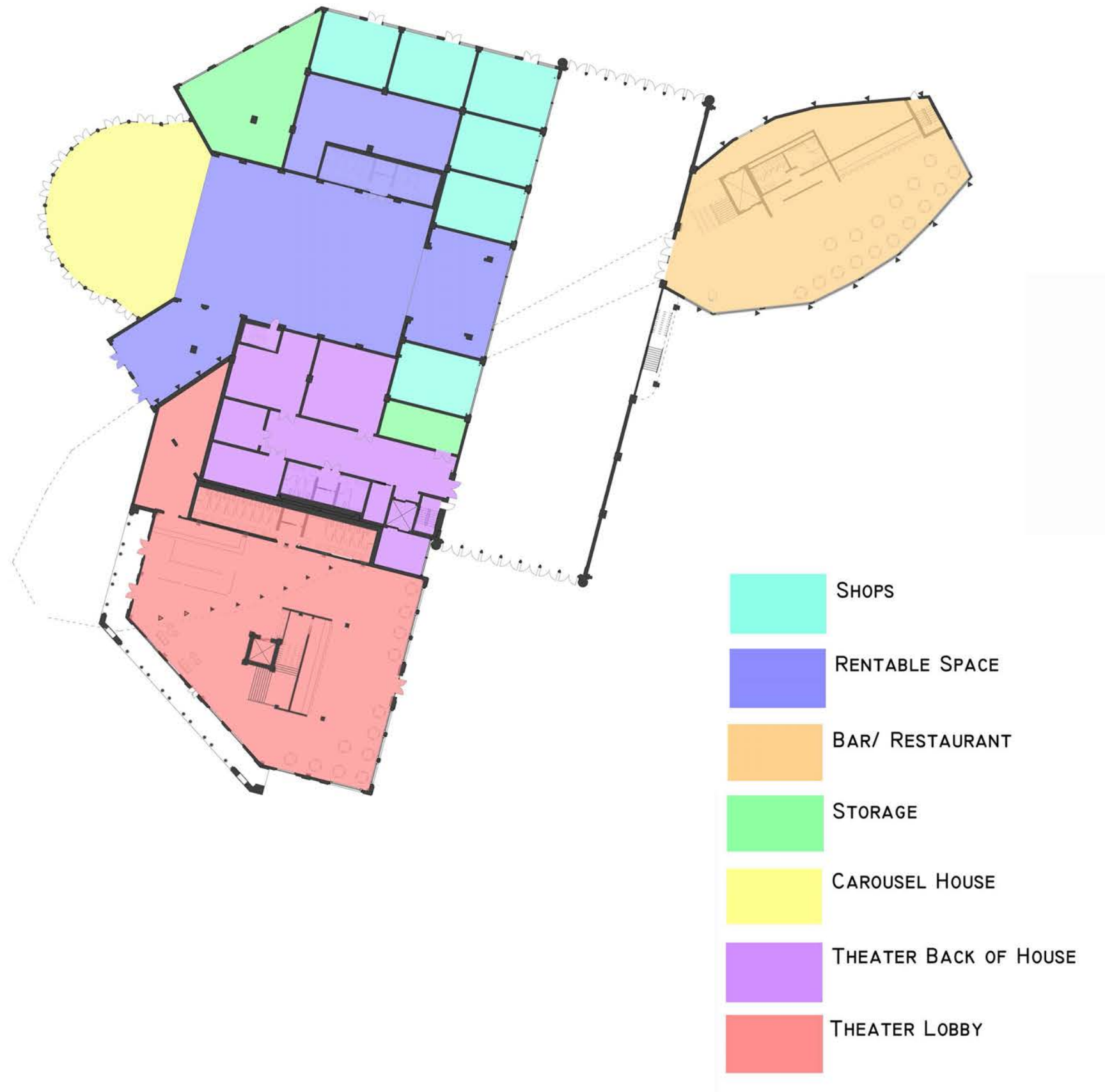
TODAY, THE CAROUSEL HOUSE IS RENTED OUT FOR SMALL EXHIBITIONS, THEATER PRODUCTIONS, WEDDINGS, AND RECEPTIONS. THE UNIQUE COPPER DETAILING CREATES A BEAUTIFUL BACKDROP. IT GENERATES EXTRA INCOME FOR THE CITY AS WELL AS SEVERAL CATERING COMPANIES AND EVENT PLANNERS IN THE AREA. IT HELPS THE COMMUNITY AND ITS SMALL BUSINESSES PROSPER.

THE CAROUSEL HOUSE AND ARCADE SPACE WILL BE USED AS RENTABLE SPACE FOR THE ABOVE MENTIONED FUNCTIONS AS WELL AS INDOOR ACTIVITIES FOR THE WINTER. BEFORE THE ARCADE SPACE WAS DEEMED "UNSAFE FOR PUBLIC USE" AND TURNED INTO STORAGE SPACE, IT WAS ALSO RENTABLE SPACE. FOR TWO WINTERS THE ARCADE SPACE WAS RENTED OUT AND TURNED INTO AN INDOOR SKATE PARK. IT GAVE LOCAL KIDS A SAFE PLACE TO HANG OUT AND EXERCISE.

THE LOCAL SCHOOLS DO NOT HAVE LARGE FACILITIES FOR THE PLAYS OR EXHIBITS THAT THEIR STUDENTS HOST. THE LOCAL ARTISTS AND THEATER GROUPS OF THE AREA HAVE TO TRAVEL TO FIND SPACES TO REHEARSE, PERFORM, AND EXHIBIT THEIR WORK. THIS SPACE COULD BRING IN EXTRA REVENUE AND GIVE BACK TO THE COMMUNITY.







## RENTABLE SPACE & CAROUSEL HOUSE 12,775 SQ. FT.

BANQUET SPACE, 9,380 SQ. FT. : (6' ROUND TABLES,  
12'/PERSON) 780 PEOPLE  
RECEPTION SPACE, 1,610 SQ. FT. : (2' ROUND BAR  
TABLES, 10'/PERSON) 852 PEOPLE  
PREP KITCHEN, 1,785 SQ. FT.

SHOPS (6 @ 780 SQ. FT.) 4,680 SQ. FT.

BAR/ RESTAURANT 3,300 SQ. FT.  
CAPACITY OF 270 PEOPLE

GENERAL STORAGE 1,938 SQ. FT.

THEATER BOH 4,395 SQ. FT.

THEATER LOBBY 8,330 SQ. FT.

# PROGRAM

## WALK-THROUGH

---

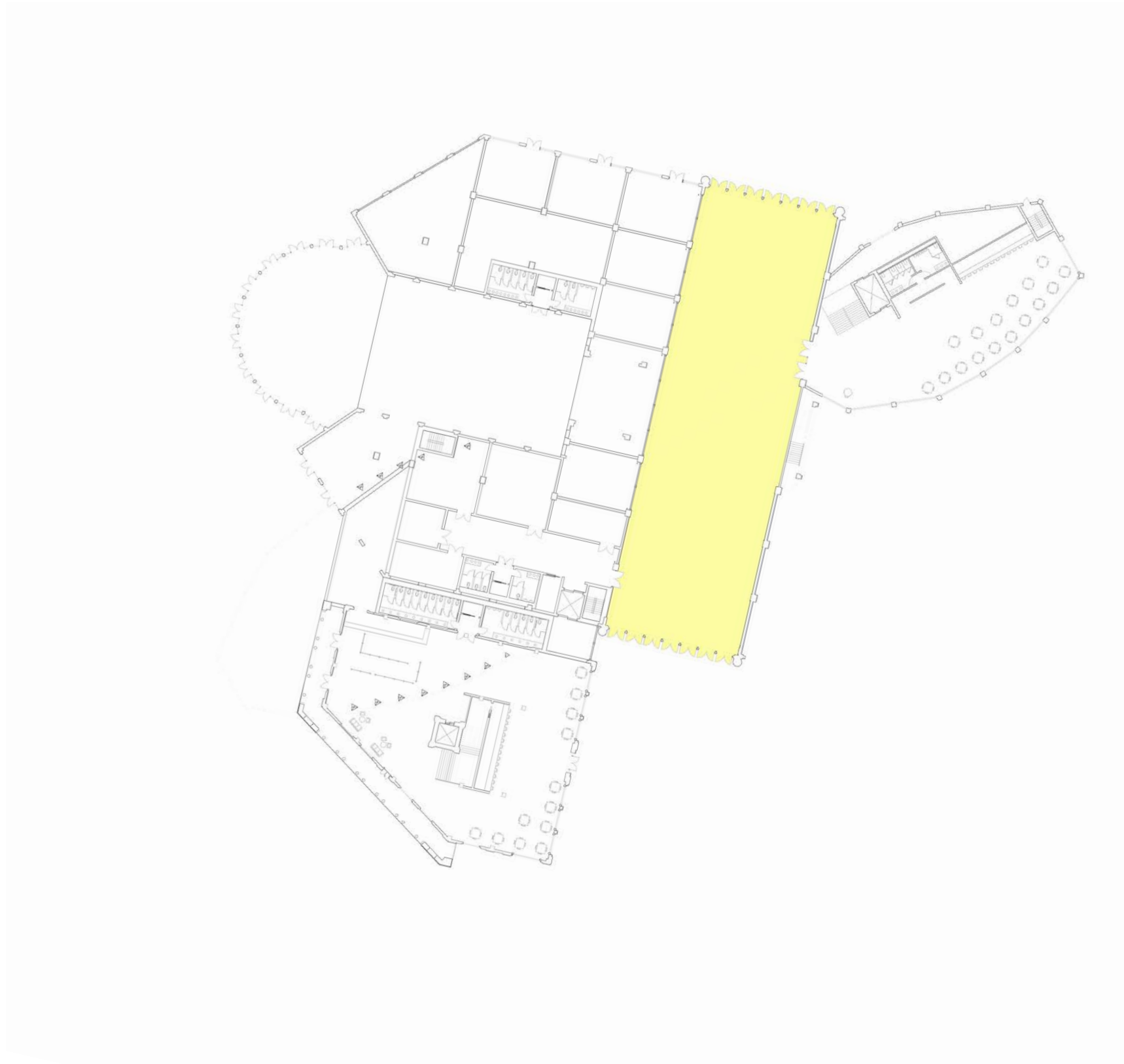
THE "JERSEY SHORE" IS KNOWN FOR ITS BEAUTIFUL BEACHES AND ALMOST ENDLESS BOARDWALK. THE BOARDWALK THAT PASSES THROUGH THE CASINO COMPLEX BEGINS IN SPRING LAKE AND TERMINATES AT THE NORTH END OF ASBURY PARK. THAT IS ALMOST 7 MILES OF ONE CONTINUOUS WALKING PATH. DURING THE SUMMER THIS SPACE IS PACKED. IT IS NOT ONLY A SPACE TO WALK AND BIKE RIDE FOR EXERCISE AND TRAVEL, BUT ALSO BECOMES A MEETING POINT, A HANG OUT, AN OBSERVATION SPACE, AND A GATEWAY TO THE BEACH. IN THE WINTER, WHEN WEATHER COOPERATES, THE BOARDWALK CONTINUES TO BE AN INTEGRAL PART OF PEOPLE'S EVERYDAY LIVES.

EACH TOWN'S PORTION OF THE BOARDWALK PROVIDES A DIFFERENT EXPERIENCE. ASBURY PARK IS THE ONLY CITY THAT HAS COVERED AND OPEN AREAS. WHEN WALKING THROUGH CONVENTION HALL, ON THE NORTH SIDE OF ASBURY PARK YOU CONTINUE TO FEEL CONNECTED TO THE BEACH AND THE OUTDOORS WHILE BEING PROTECTED BY THE SURROUNDING PROGRAM AND ROOF.

THE BOARDWALK HAS BEEN ROBBED OF ANOTHER TYPE OF EXPERIENCE THAT MAKES THE "JERSEY SHORE" AND ASBURY PARK DIFFERENT THAN ANY OTHER BOARDWALK. THIS INTERIOR BOARDWALK CONNECTION HAS THE POTENTIAL TO BRIDGE NOT JUST OCEAN GROVE AND ASBURY PARK, BUT ALL OF THE TOWNS THAT CONNECT INTO THIS NETWORK.







BOARDWALK WALK-THROUGH 11,800 SQ. FT.

# PROGRAM

---

## THEATER

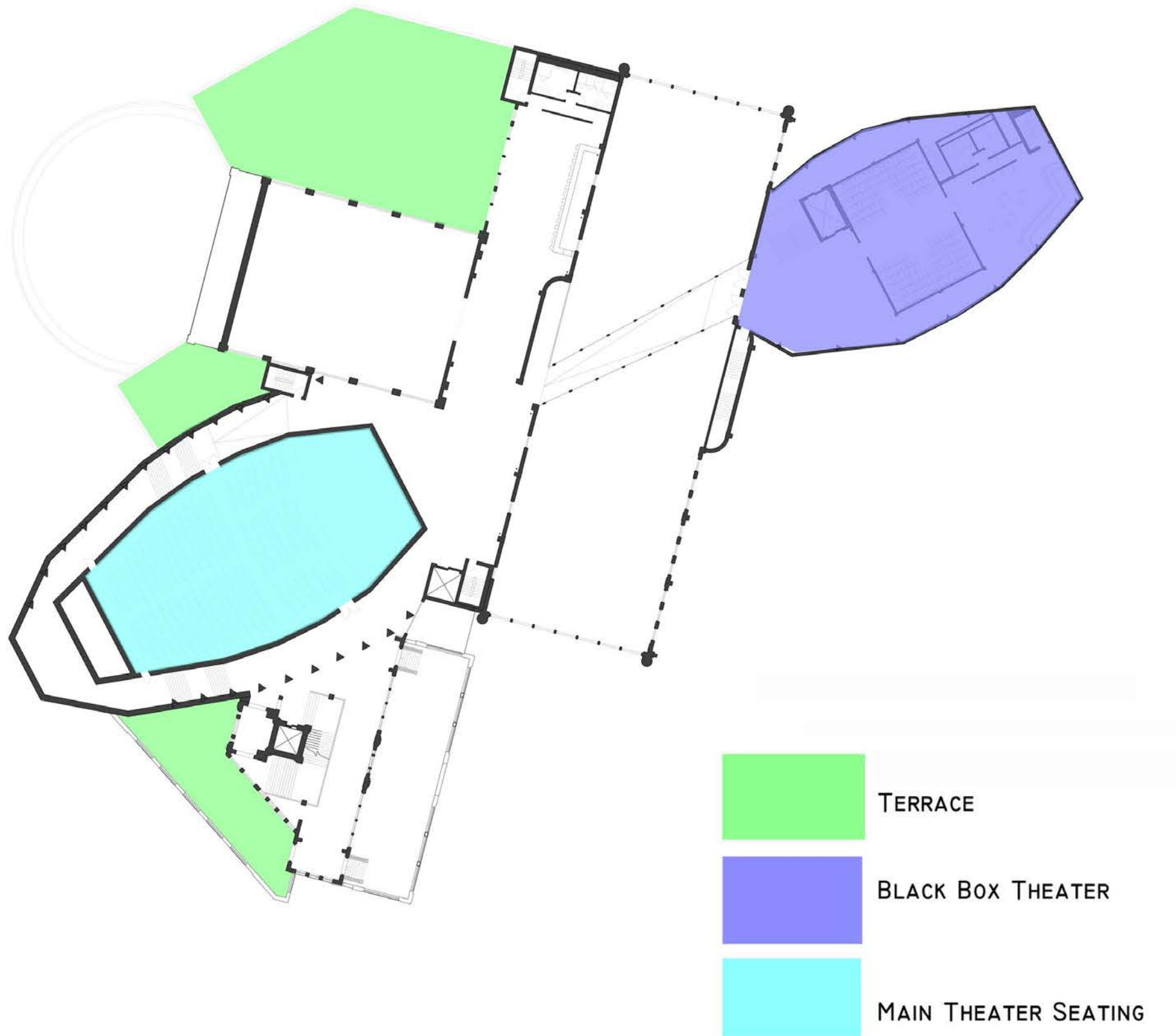
THE CASINO COMPLEX'S THEATER WAS MOSTLY USED FOR INFORMAL THATER PRODUCTIONS, MUSICAL PERFORMANCES, CONCERTS, AND EXHIBITS. IT WAS DESIGNED IN THE ARENA STYLE TO ALLOW FOR LARGER PERFORMANCES AS WELL AS EXTRA SEATING. TODAY, THE ONLY SPACES LARGE ENOUGH TO ACCOMMODATE THESE TYPES OF EVENTS ARE CONVENTION HALL AND THE PARAMOUNT THEATER. THE PARAMOUNT THEATER IS ONLY USED FOR THEATER PRODUCTIONS AND SMALL CONCERTS. WITH ONLY ONE VENUE AVAILABLE, MANY EVENTS ARE PASSED UP DUE TO BOOKING ISSUES.

BY CREATING A SECOND SPACE TO BOOK EVENTS WOULD INCREASE TOURISM NOT ONLY FOR THE EVENT SPACES BUT THE SURROUNDING RESTURANTS, BARS, SHOPS, AND HOTELS. IT COULD ALSO PROVIDE ANOTHER VENUE FOR THE EVENTS THAT ALREADY HAPPEN IN THE CITY.

THIS BUILDING WAS ONCE A SYMBOL OF STATUS AND PROSPERITY. IT CAN BE REVITALIZED AND ONCE AGAIN BE THAT SYMBOL. IT CAN ALSO BE A CATALYST FOR REVITALIZATION PROJECTS FOR OTHER HISTORICAL OR SIGNIFICANT BUILDINGS IN THE AREA.







**THEATER (1,200 PEOPLE) 12,500 SQ. FT.**

SEATING 11,000 SQ. FT.

STAGE 1,000 SQ. FT.

**SUPPORT SPACE 7,122 SQ. FT.**

BATHROOMS 600 SQ. FT.

FEMALE 450 SQ. FT.

10 WATER CLOSETS

7 LAVATORIES

MALE 450 SQ. FT.

4 WATER CLOSETS

6 URINALS

7 LAVATORIES

LOBBY 1,000 SQ. FT.

LOCKERS 800 SQ. FT.

DRESSING ROOMS (4) 300 SQ. FT. EACH

PRIVATE BATHROOMS 600 SQ. FT.

FEMALE 300 SQ. FT.

7 WATER CLOSETS

5 LAVATORIES

MALE 300 SQ. FT.

3 WATER CLOSETS

4 URINALS

5 LAVATORIES

BAR 1,000 SQ. FT.

CONCESSION 2,000 SQ. FT.

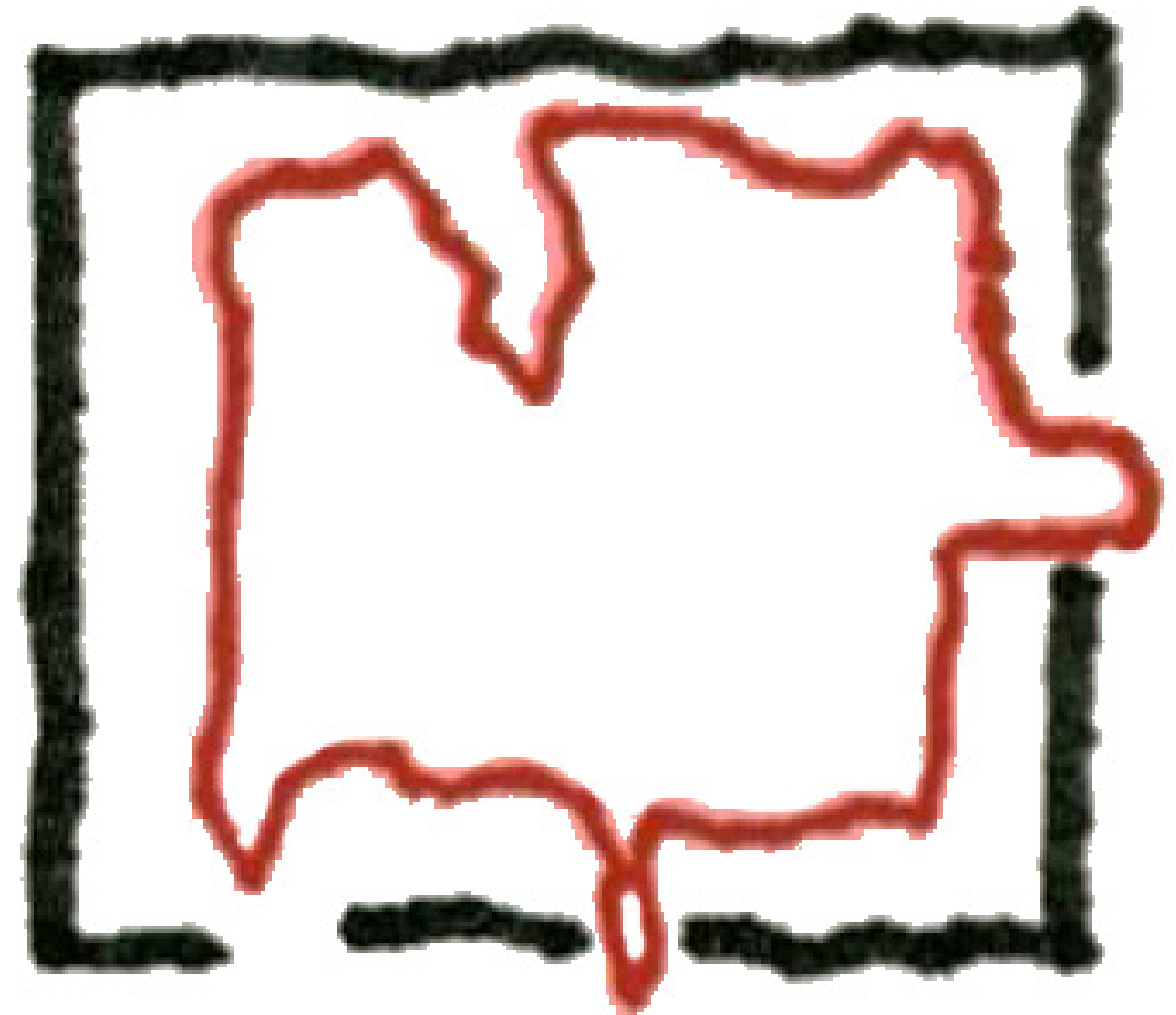




## TECHNIQUES & PRECEDENTS

---

# INSERTIONS

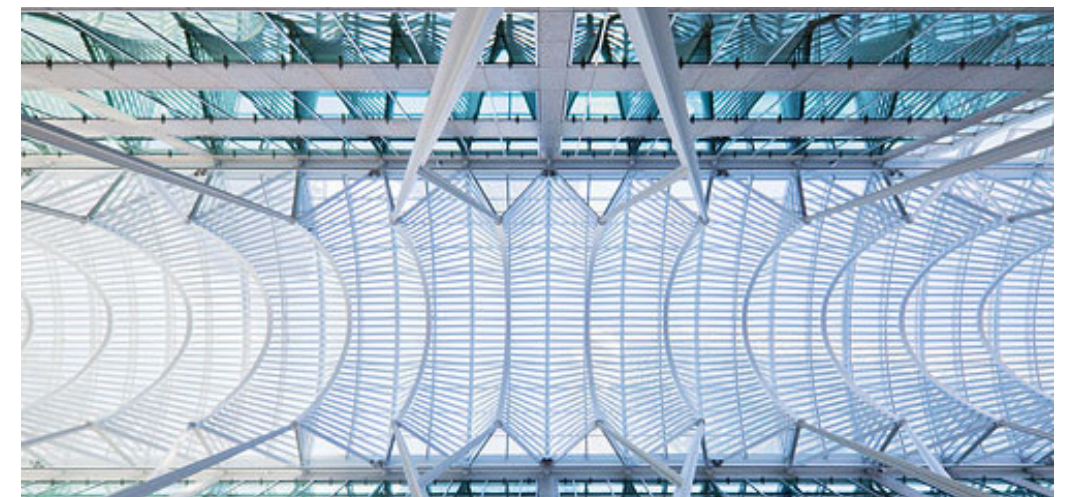






## CUTTING

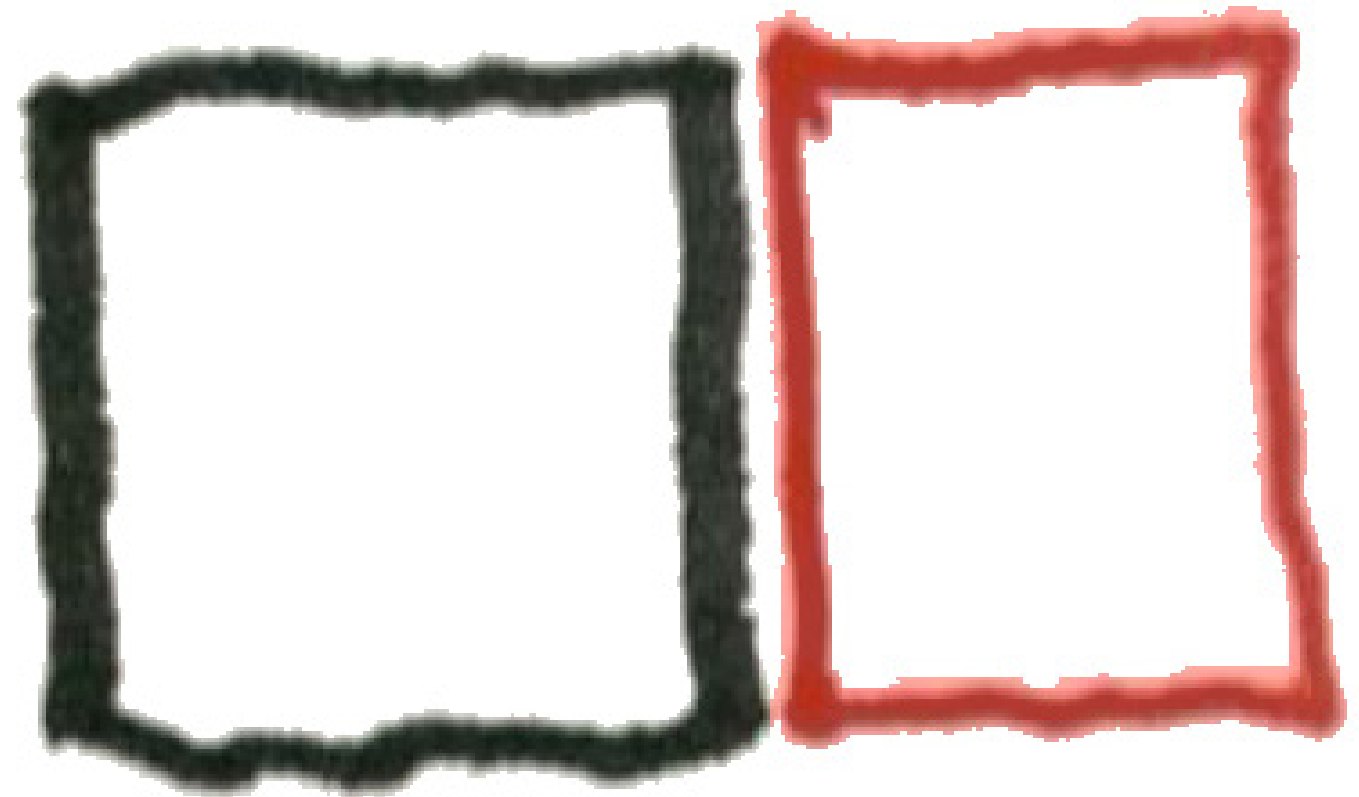
OPERATIONS OF GRAFTING OR HYBRIDIZATION WHICH CONSISTS IN THE INTERACTION BETWEEN STRUCTURE OF FLEXIBLE SUPPORT AND THE COUPLINGS OF ANOTHER STRUCTURE INSERTED WITHIN IT



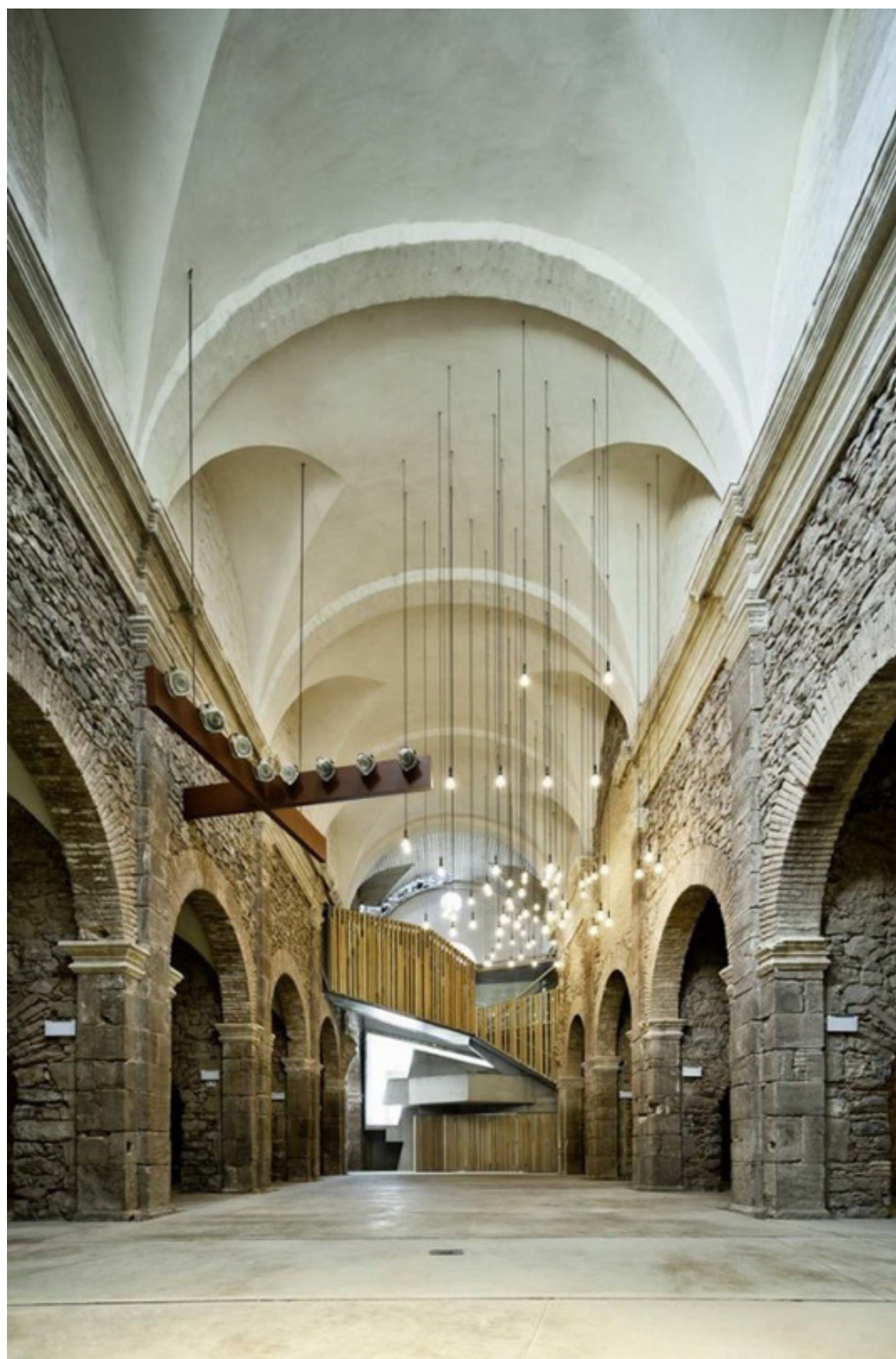
BCE PLACE BY CALATRAVA

DESCRIBED AS THE "CRYSTAL CATHEDRAL OF COMMERCE" THE SIX STORY HIGH PEDESTRIAN THOROUGHFARE IS STRUCTURED BY EIGHT FREESTANDING SUPPORTS ON EACH SIDE OF THE GALLERIA, WHICH BRANCH OUT INTO PARABOLIC SHAPES EVOKING A FOREST CANOPY OR A TREE-LINED AVENUE BECAUSE OF THE PRESENCE OF BUILDING FACADES ALONG THE SIDES OF THE STRUCTURE.

# JUXTAPOSITIONS







## COMPLICITY

NOT ONLY CAPACITY FOR DIA-  
LOGUE OR ADHESION, BUT ALSO  
FOR SYNERGY, INTERACTION  
BETWEEN ENERGIES AT ONCE  
DIFFERENT AND EMPATHETIC,  
HARMONIZED IN A SINGLE CON-  
TINGENT FIELD



CHURCH OF ST. FRANCIS BY DAVID CLOSES  
THE SANT FRANCESC CONVENT, LOCATED IN THE SMALL CATALAN  
TOWN OF SANTPEDOR. THE PROJECT WAS AIMED TO CONVERT THE  
CHURCH INTO AN AUDITORIUM AND A MULTIFUNCTIONAL CULTUR-  
AL FACILITY. THE INTERVENTION HAS CONSOLIDATED THE CHURCH  
WITHOUT DELETING THE PROCESS OF DETERIORATION AND COLLAPSE  
THAT THE BUILDING HAD SUFFERED.



# PARASITES







## ENJAMBEMENTS

PARASITISM THAT IMPLIES  
SIMILARITY AND SIMULTANEITY  
OF SIZES, FORCES, TENSIONS,  
AND SITUATIONS.



DOCKS DE PARIS BY JAKOB + MACFARLANE

THE PROJECT IS ACTUALLY A RENOVATION OF A CONCRETE SHIP-  
PING DEPOT ORIGINALLY BUILT IN 1907, WHICH THE ARCHITECTS  
CHOSE TO KEEP FOR THE BASE OF THEIR NEW DESIGN. THE AR-  
CHITECTS ARE CALLING THEIR DESIGN A "PLUG-OVER" AS THE NEW  
STRUCTURE IS A NEW EXTERNAL SKIN THAT ENVELOPED THE EXIST-  
ING SITE ON THE SIDES AND ON TOP.

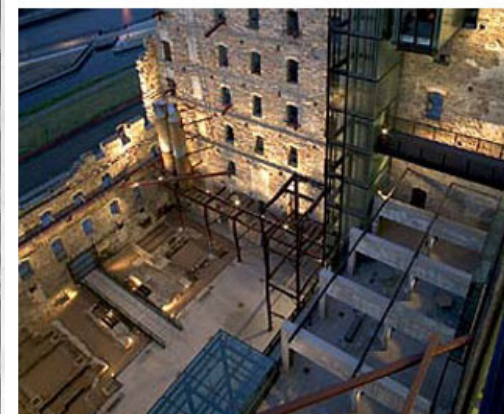
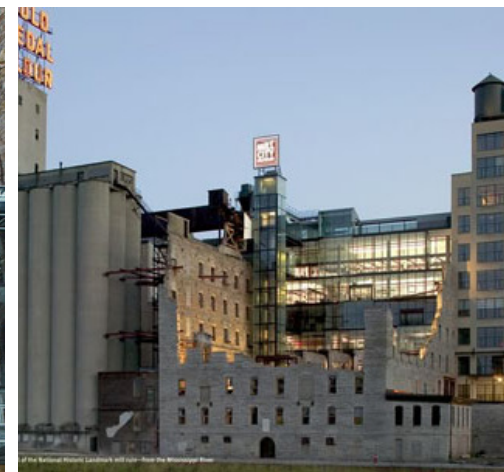
# WEAVINGS





# TRANSFERENCE

AN ARCHITECTURE THAT EN-  
ABLES THE CREATION OF A  
POSITIVE RELATIONSHIP WITH A  
SETTING, AN OPENING IN PLACE  
OF A DEFENSE, WHICH WOULD  
ENABLE US TO LOCATE OUR-  
SELVES IN AN ENVIRONMENT  
THAT IS MORE DYNAMIC



DOCKS DE PARIS BY JAKOB + MACFARLANE  
THE PROJECT IS ACTUALLY A RENOVATION OF A CONCRETE SHIP-  
PING DEPOT ORIGINALLY BUILT IN 1907, WHICH THE ARCHITECTS  
CHOSE TO KEEP FOR THE BASE OF THEIR NEW DESIGN. THE AR-  
CHITECTS ARE CALLING THEIR DESIGN A "PLUG-OVER" AS THE NEW  
STRUCTURE IS A NEW EXTERNAL SKIN THAT ENVELOPED THE EXIST-  
ING SITE ON THE SIDES AND ON TOP.



## TECHNIQUES & PRECEDENTS

---

### WUZHEN THEATER

#### ZHEJIANG, CHINA

CLIENTS: WUZHEN TOURISM DEVELOPMENT CO., LTD

DESIGN ARCHITECT: KRIS YAO, ARTECH ARCHITECTS

DESIGN TEAM- TAIPEI: KUO-CHIEN SHEN, WINNIE WANG, WEN-LI LIU,  
JAKE SUN, ANDY CHANGE, KEVIN LIN

DESIGN TEAM- SHANGHAI: WEN-HONG CHU, FEI-CHUN YING, NAI-WEN  
CHENG, CHUYI HSU, QI-SHEN WU, JAN JIANG

COLLABORATIVE DESIGN INSTITUTE: SHANGHAI INSTITUTE OF ARCHITECTURAL  
DESIGN & RESEARCH CO. LTD

BUILDING STRUCTURE: REINFORCED CONCRETE, STEEL FRAMING

MATERIALS: BLUE BRICK, GLASS CURTAIN WALL, WOOD GRILLES

SITE AREA: 54,980 SQ. M.

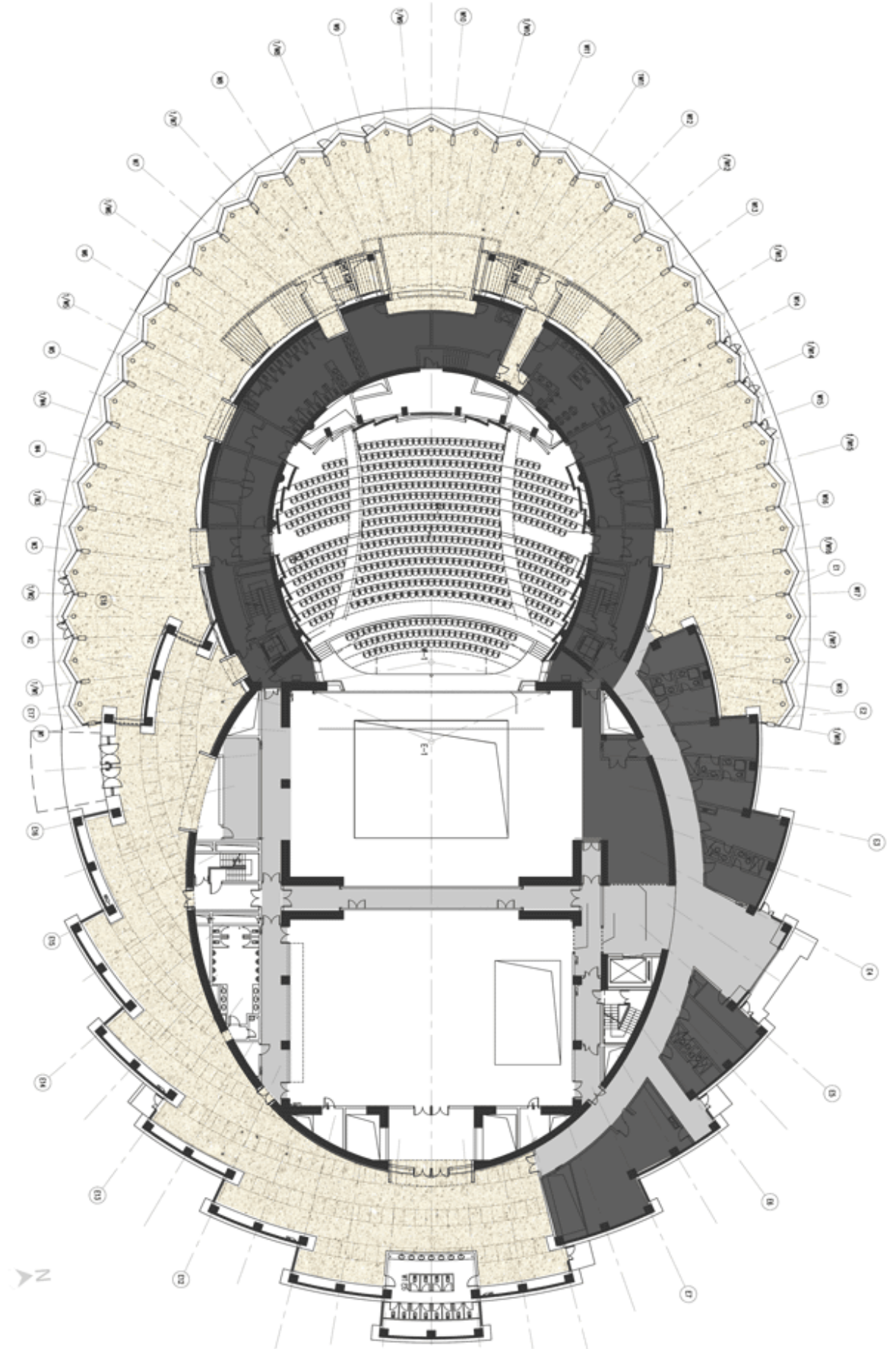
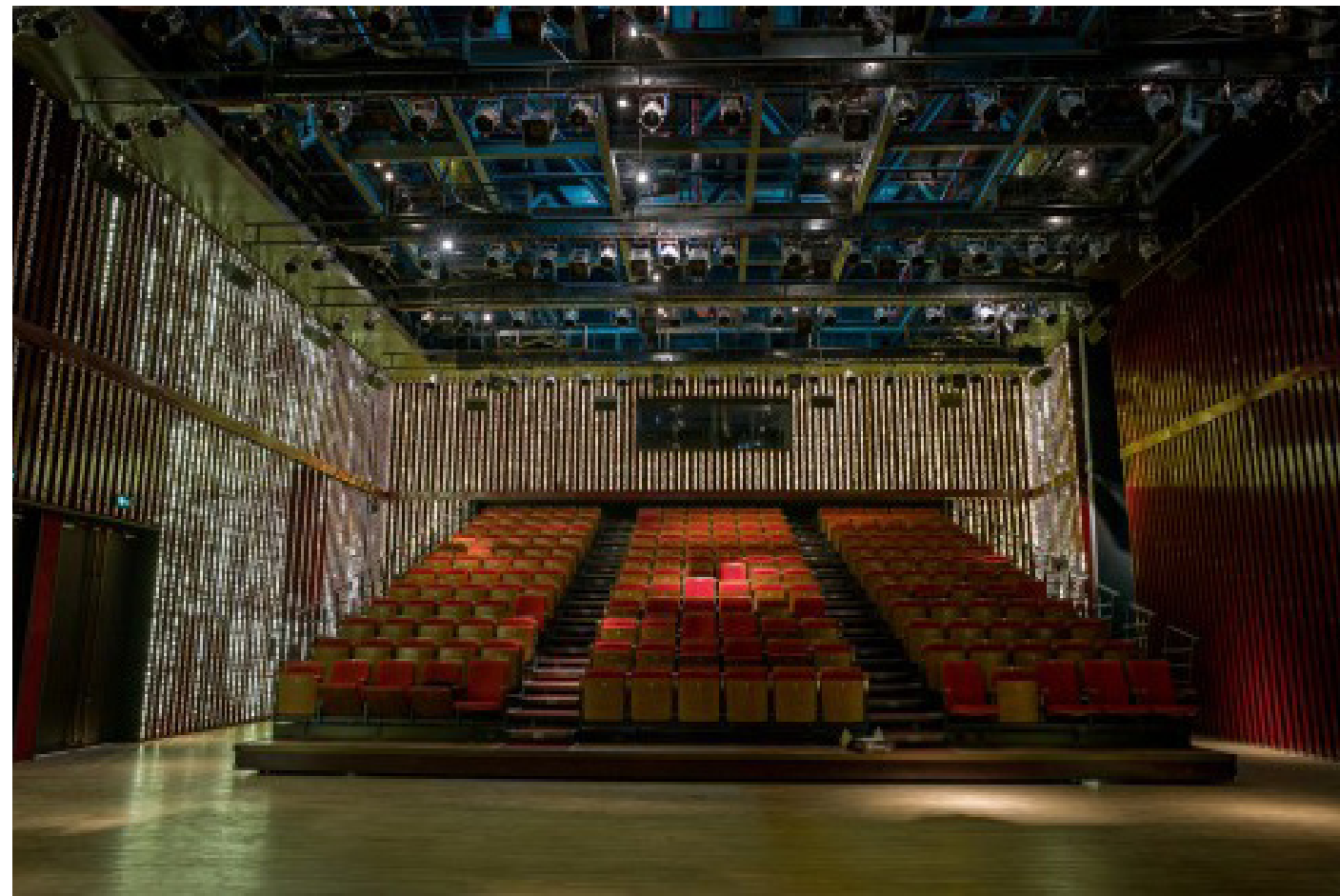
LOT COVERAGE AREA: 6,920 SQ. M.

TOTAL FLOOR AREA: 21,750 SQ. M.

THE FORMAL DESIGN OF THE PERFORMANCE CENTER HAS BEEN REALIZED UNDER THE CULTURALLY AUSPICIOUS AND SIGNIFICANT "TWIN LOTUS". IT IS COMPOSED OF TWO (A 600 AND 1200 SEAT) FUNCTIONAL THEATERS THAT ARE OVAL IN SHAPE. THE SMALLER VOLUME WHICH IS TRANSPARENT, INTERLOCKS WITH THE LARGER SOLID OPAQUE ONE THAT IS CLAD IN RECLINING WALL SEGMENTS CONSTRUCTED FROM ANCIENT SUPERSIZED BRICK THAT WRAP AROUND THE FOYER. THE BIGGER OF THE TWO IS ENCLOSED IN A ZIG ZAG FAN-SHAPED GLASS FRONT THAT IS ADORNED WITH A CHINESE WINDOW MOTIF. NAMED "THE MOST BEAUTIFUL THEATER IN CHINA", THE "WUZHEN THEATER" RISES OUT OF THE WATER, APPROACHED EITHER BY BOAT OR BY FOOT, AND STANDS AS A CULTURAL LANDMARK AND MEETING POINT FOR THE TOWN'S INHABITANTS.



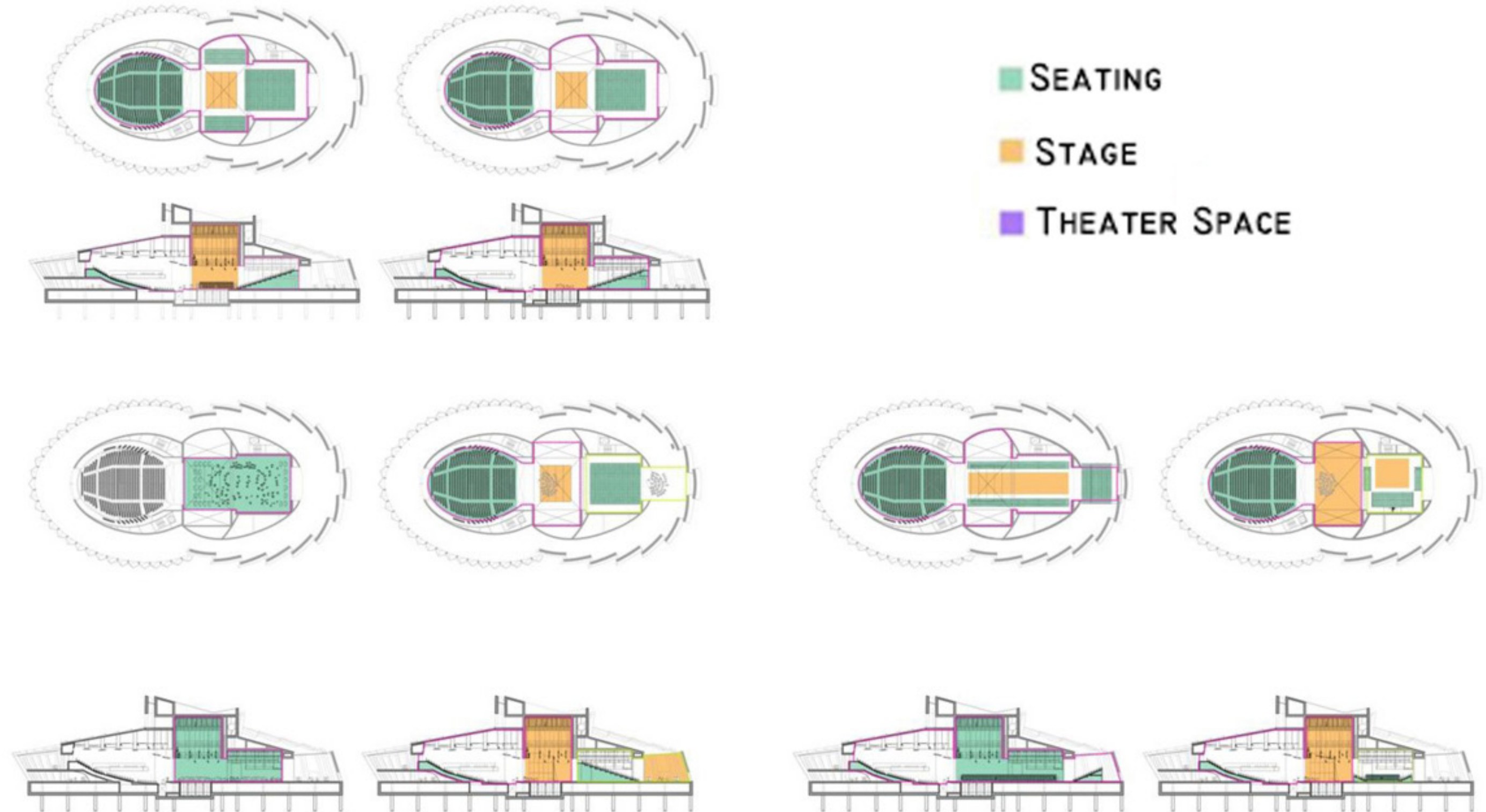




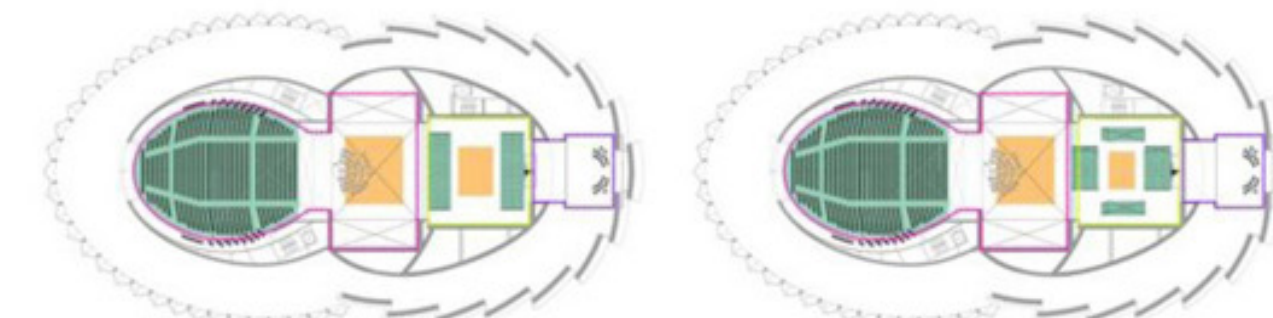


## TECHNIQUES & PRECEDENTS

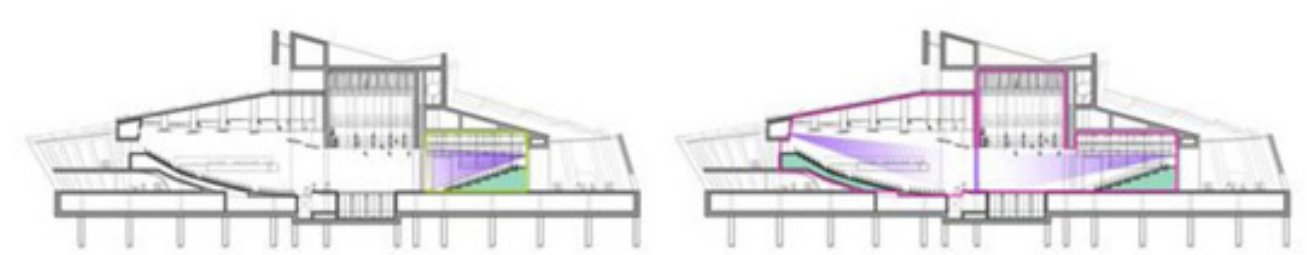
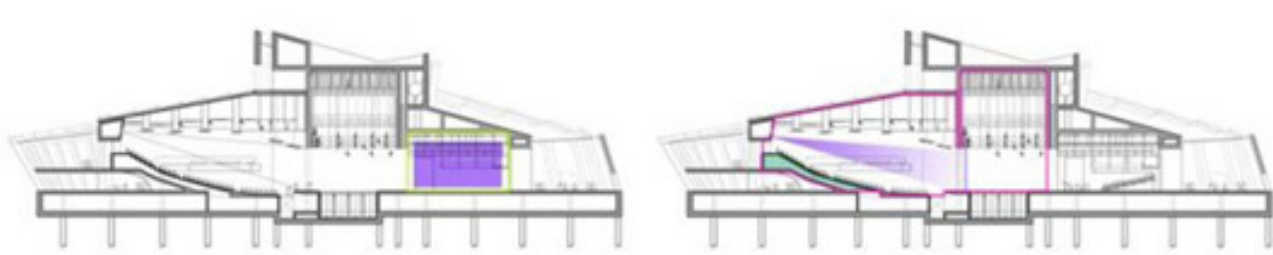
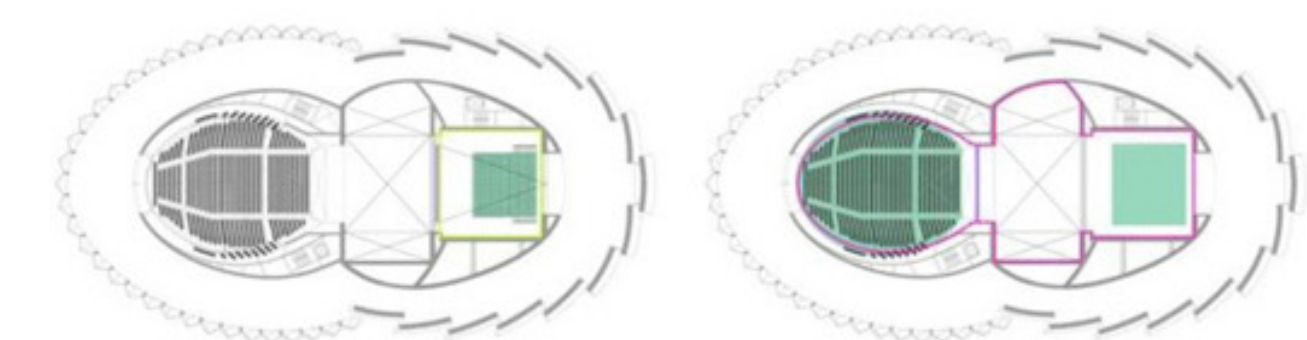
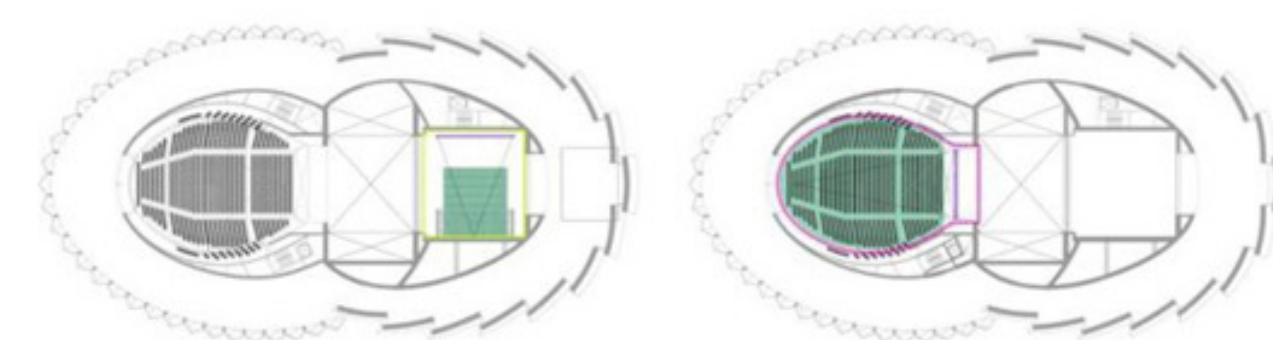
---







- SEATING
- STAGE
- THEATER SPACE



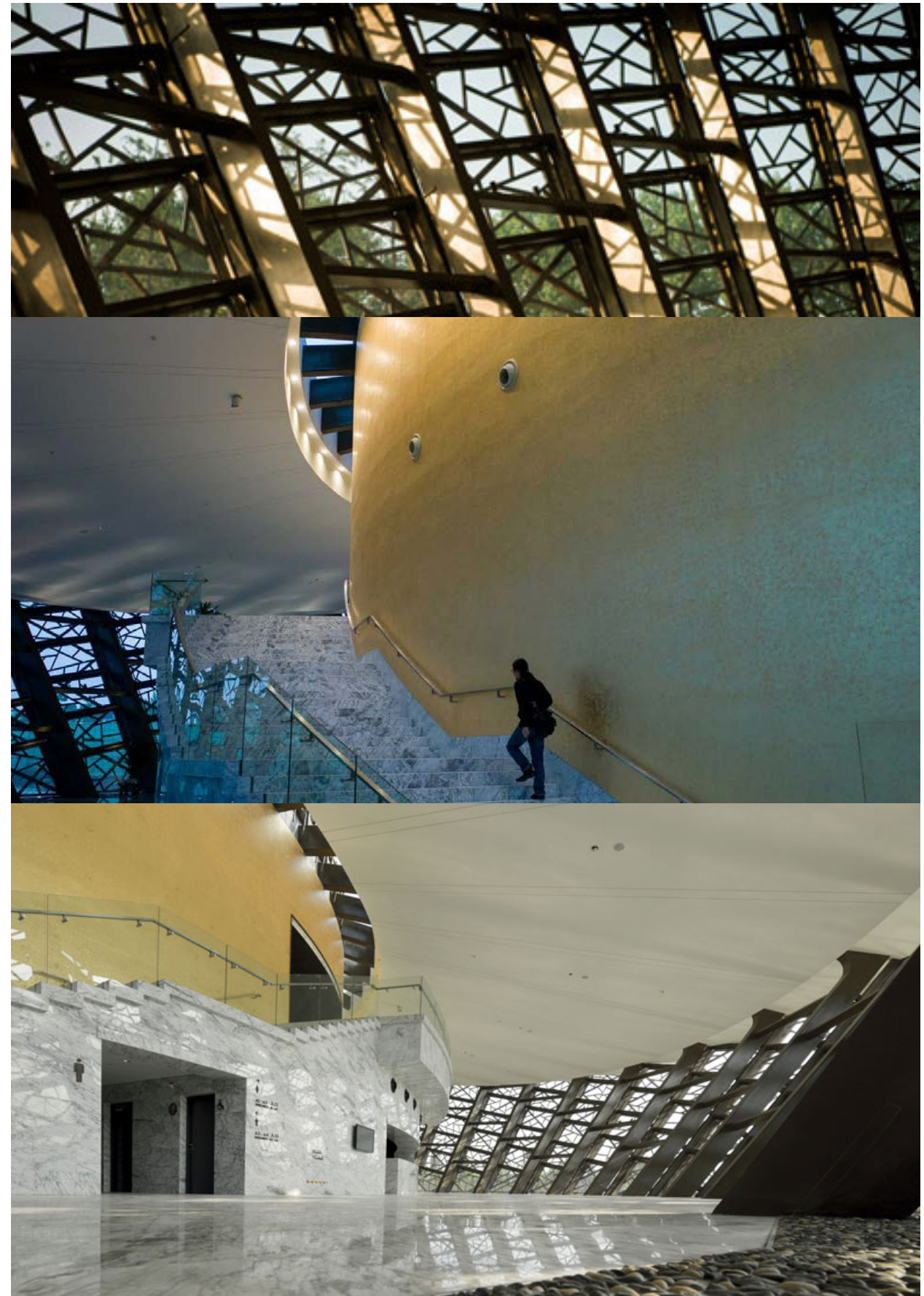


## TECHNIQUES & PRECEDENTS

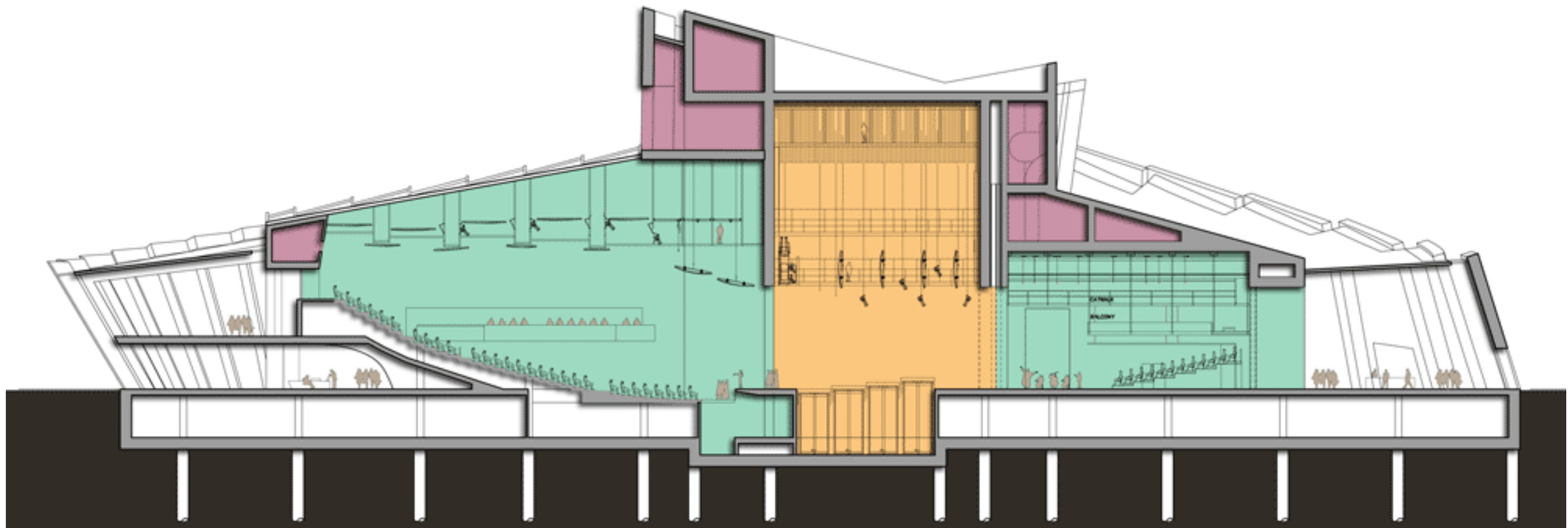
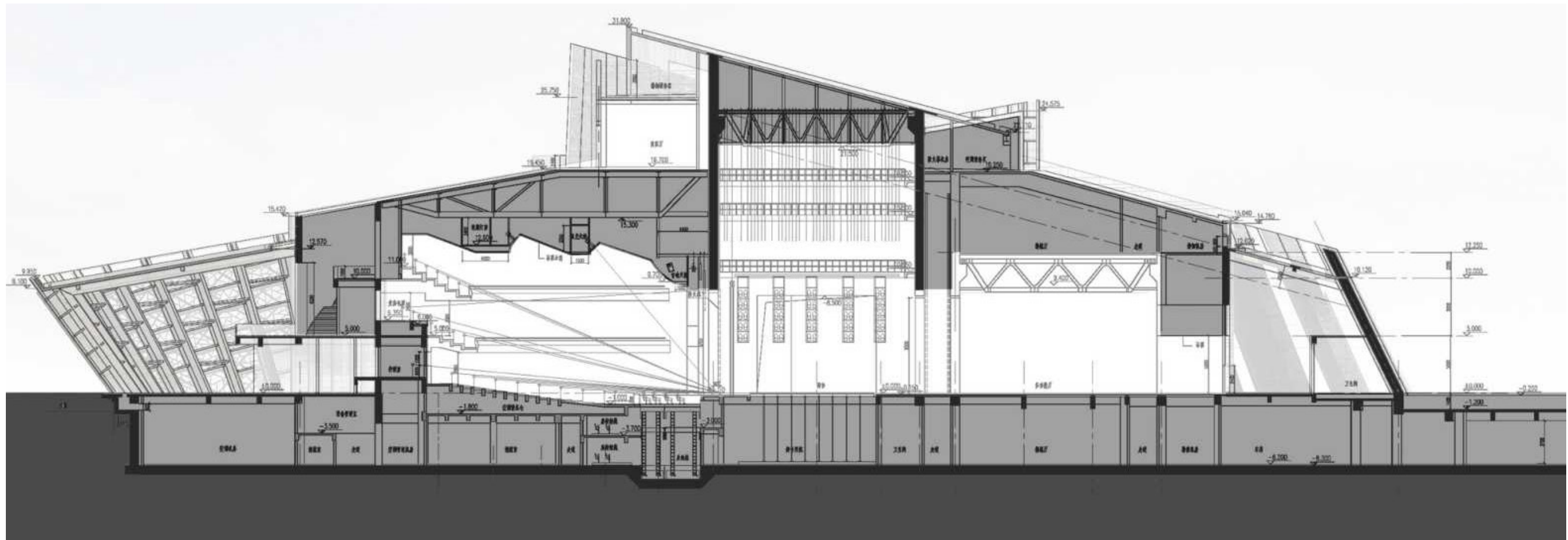
THE GREATEST CHALLENGE WAS TO DESIGN A LARGE BUILDING CONTAINING TWO THEATRES WITH 1200 AND 600 SEATS BACK TO BACK, WITH MODERN THEATRE FUNCTIONS IN THIS SMALL, TRADITIONAL WATER VILLAGE IN SOUTHERN CHINA. USING THE CULTURALLY AUSPICIOUS "TWIN LOTUS" AS ITS METAPHOR, WHICH FUNCTIONS PERFECTLY WITH TWO THEATRES SHARING ONE STAGE AREA, THE DESIGN IS COMPOSED OF TWO OVAL SHAPES INTERLOCKING ONE ANOTHER, ONE OF THEM TRANSPARENT AND THE OPAQUE IN FORM.

DUE TO ITS DUAL PURPOSES OF THE THEATRE FESTIVAL AND TOURISM, THE FUNCTIONS OF THE THEATRES ARE MULTIFOLD. POSSIBILITIES INCLUDE FORMAL STAGE PERFORMANCES, AVANT-GARDE CREATIONS, FASHION SHOWS, CONVENTIONS AND WEDDING CEREMONIES. THE INTERLOCKING AREA OF THE TWO BECOMES THE COMMON BACKSTAGE AND PRODUCES THE "LOCKING IN FORMS, LINKAGE IN HEART" SPATIAL LAYOUT.

VISITORS ARRIVE AT THE THEATRES BY WOODEN BOATS OR ON FOOT FROM AN ISLAND ACROSS THE BRIDGE. THE SMALLER THEATRE TO THE RIGHT IS LOCATED WITHIN THE 'SOLID' VOLUME, WHERE PEDAL-LIKE SEGMENTS OF THICK RECLINING WALLS, CLAD IN ANCIENT SUPER-SIZED BRICK, WRAP AROUND THE FOYER. THE GRAND THEATRE TO THE LEFT, ENCLOSED IN THE ZIGZAG FAN-SHAPED GLASS FRONT WITH A CHINESE WINDOW MOTIF, GLOWS IN THE EVENINGS AND REFLECTS ON THE WATER, ADDING CHARM TO THE ALREADY MISTY AND SURREAL ATMOSPHERE OF THIS OTHERWORLDLY WATER VILLAGE.











# REGULATIONS

---

# REGULATIONS

## INTERNATIONAL BUILDING CODES NEW JERSEY EDITION 2009

---

### SECTION 303

303.1 ASSEMBLY GROUP A. ASSEMBLY GROUP A OCCUPANCY INCLUDES, AMONG OTHERS, THE USE OF A BUILDING OR STRUCTURE, OR A PORTION THEREOF, FOR THE GATHERING OF PERSONS FOR PURPOSES SUCH CIVIC, SOCIAL OR RELIGIOUS FUNCTIONS; RECREATION, FOOD OR DRINK CONSUMPTION OR AWAITING TRANSPORTATION.

ASSEMBLY GROUP A-3. AMUSEMENT ARCADES, COMMUNITY HALLS, EXHIBITION HALLS, GYMNASIUMS, LECTURE HALLS

ASSEMBLY GROUP A-4. ARENAS, SKATING RINKS

### SECTION 404 ATRIUMS

404..2 ATRIUM USE. THE FLOOR OF THE ATRIUM SHALL NOT BE USED FOR OTHER THAN LOW FIRE HAZARD USES AND ONLY APPROVED MATERIALS AND DECORATIONS IN ACCORDANCE WITH THE "INTERNATIONAL FIRE CODE" SHALL BE USED IN THE ATRIUM SPACE.

404.3 AUTOMATIC SPRINKLER SYSTEM. AN APPROVED AUTOMATIC SPRINKLER SYSTEM SHALL BE INSTALLED THROUGHOUT THE ENTIRE BUILDING.

404.6 ENCLDURE OF ATRIUMS. ATRIUM SPACES SHALL BE SEPARATED FROM ADJACENT SPACES BY A 1-HOUR FIRE BARRIER CONSTRUCTED IN ACCORDANCE WITH SECTION 707 OR A HORIZONTAL ASSEMBLY CONSTRUCTED IN ACCORDANCE WITH SECTION 712

### SECTION 409 MOTION PICTURE PROJECTION ROOMS

409.1 GENERAL INFORMATION. THE PROVISIONS OF SECTION 409.1 THROUGH 409.5 SHALL APPLY TO ROOMS IN WHICH RIBBON-TYPE CELLULOSE ACETATE OR OTHER SAFETY FILM IS UTILIZED IN CONJUNCTION WITH ELECTRIC ARC, XENON OR OTHER LIGHT-SOURCE PROJECTION EQUIPMENT THAT DEVELOP HAZARDOUS GASES, DUST OR RADIATION.

409.2 CONSTRUCTION OF PROJECTION ROOMS. EVERY PROJECTION ROOM SHALL BE OF PERMANENT CONSTRUCTION CONSISTENT WITH THE CONSTRUCTION REQUIREMENTS FOR THE TYPE OF BUILDING IN WHICH THE PROJECTION ROOM IS LOCATED. OPENINGS ARE NOT REQUIRED TO BE PROTECTED.

409.3 PROJECTION ROOM AND EQUIPMENT VENTILATION. VENTILATION SHALL BE PROVIDED IN ACCORDANCE WITH THE "INTERNATIONAL MECHANICAL CODE".

409.4 LIGHTING CONTROL. PROVISIONS SHALL BE MADE FOR CONTROL OF THE AUDITORIUM LIGHTING AND THE MEANS OF EGREE LIGHTING SYSTEMS OF THEATERS FROM INSIDE THE PROJECTION ROOM AND FROM AT LEAST ONE OTHER CONVENIENT POINT IN THE BUILDING.

409.5 MISCELLANEOUS EQUIPMENT. EACH PROJECTION ROOM SHALL BE PROVIDED WITH REWIND AND FILM STORAGE FACILITIES.



---

## SECTION 410 STAGES AND PLATFORMS

### 410.2 DEFINITIONS.

FLY GALLERY: A RAISED FLOOR ABOVE A STAGE FROM WHICH THE MOVEMENT OF SCENERY AND OPERATION OF OTHER STAGE EFFECTS ARE CONTROLLED.

GRIDIRON: THE STRUCTURAL FRAMING OVER A STAGE SUPPORTING EQUIPMENT FOR HANGING OR FLYING SCENERY AND OTHER STAGE EFFECTS ARE CONTROLLED.

PINRAIL: A RAIL ON OR ABOVE A STAGE THROUGH WHICH BELAYING PINS ARE INSERTED AND TO WHICH LINES ARE FASTENED.

PLATFORM: A RAISED AREA WITHIN A BUILDING USED FOR WORSHIP, THE PRESENTATION OF MUSIC, PLAYS OR OTHER ENTERTAINMENT; THE HEAD TABLE FOR SPECIAL GUESTS; THE RAISED AREA FOR LECTURERS AND SPEAKERS; BOXING AND WRESTLING RINGS; THEATER-IN-THE-ROUND STAGES; AND SIMILAR PURPOSES WHEREIN THERE ARE NO OVERHEAD HANGING CURTAINS, DROPS, SCENERY, OR STAGE EFFECTS OTHER THAN LIGHTING AND SOUND. A TEMPORARY PLATFORM IS ONE INSTALLED FOR NOT MORE THAN 30 DAYS.

PROSCENIUM WALL: THE WALL THAT SEPARATES THE STAGE FROM THE AUDITORIUM OR ASSEMBLY SEATING AREA.

STAGE: A SPACE WITHIN A BUILDING UTILIZED FOR ENTERTAINMENT OR PRESENTATIONS, WHICH INCLUDES OVERHEAD HANGING CURTAINS, DROPS, SCENERY, OR STAGE EFFECTS OTHER THAN LIGHTING AND SOUND.

### 410.3 STAGES

410.3.1 STAGE CONSTRUCTION. STAGES SHALL BE CONSTRUCTED OF MATERIALS AS REQUIRED FOR FLOORS FOR THE TYPE OF CONSTRUCTION OF THE BUILDING IN WHICH SUCH STAGES ARE LOCATED.

410.3.3 EXTERIOR STAGE DOORS. WHEN PROTECTION OF OPENINGS IS REQUIRED, EXTERIOR EXIT DOORS SHALL BE PROTECTED WITH FIRE DOOR ASSEMBLIES THAT COMPLY WITH SECTION 715. EXTERIOR OPENINGS THAT ARE LOCATED ON THE STAGE FOR MEANS OF EGRESS OR LOADING AND UNLOADING PURPOSES, AND THAT ARE LIKELY TO BE OPEN DURING OCCUPANCY OF THE THEATER, SHALL BE CONSTRUCTED WITH VESTIBULES TO PREVENT AIR DRAFTS INTO THE AUDITORIUM.

410.3.7 STAGE VENTILATION. EMERGENCY VENTILATION SHALL BE PROVIDED FOR STAGES LARGER THAN 1,000 SQ. FT. IN FLOOR AREA, OR WITH A STAGE HEIGHT GREATER THAN 50 FEET. SUCH VENTILATION SHALL COMPLY WITH SECTION 410.3.7.1 OR 410.3.7.2.

### 410.5 DRESSING AND APPURTENANT ROOMS

410.5.1 SEPARATION FROM STAGE. THE STAGE SHALL BE SEPARATED FROM DRESSING ROOMS, SCENE DOCKS, PROPERTY ROOMS, WORKSHOPS, STOREROOMS AND COMPARTMENTS APPURTENANT TO THE STAGE AND OTHER PARTS OF THE BUILDINGS BY FIRE BARRIERS CONSTRUCTED IN ACCORDANCE WITH SECTION 707 OR HORIZONTAL ASSEMBLIES CONSTRUCTED IN ACCORDANCE WITH SECTION 712, OR BOTH.

410.5.2 SEPARATION FROM EACH OTHER. DRESSING ROOMS, SCENE DOCKS, PROPERTY ROOMS, WORKSHOPS, STOREROOMS AND COMPARTMENTS APPURTENANT TO THE STAGE SHALL BE SEPARATED FROM EACH OTHER BY NOT LESS THAN 1-HOUR FIRE BARRIERS CONSTRUCTED IN ACCORDANCE WITH SECTION 707 OR HORIZONTAL ASSEMBLIES CONSTRUCTED IN ACCORDANCE WITH SECTION 712 OR BOTH.

410.5.3 STAGE EXITS. AT LEAST ONE APPROVED MEANS OF EGRESS SHALL BE PROVIDED FROM EACH SIDE OF THE STAGE AND FROM EACH SIDE OF THE SPACE UNDER THE STAGE. AT LEAST ONE MEANS OF ESCAPE SHALL BE PROVIDED FROM EACH FLY GALLERY AND FROM THE GRIDIRON. A STEEL LADDER, ALTERNATING TREAD DEVICE OR SPIRAL STAIRWAY IS PERMITTED TO BE PROVIDED FROM THE GRIDIRON TO A SCUTTLE IN THE STAGE ROOF.

# REGULATIONS

## NJDEP: DIVISION OF LAND USE REGULATION, CAFRA

---

### DIVISION OF LAND USE REGULATION

THE MANAGEMENT OF NEW JERSEY'S LANDS PLAYS AN IMPORTANT ROLE IN THE DEP'S OVERALL ENVIRONMENTAL PROTECTION STRATEGY. WHAT WE DO TO OUR LAND IS INTIMATE-  
LY TIED TO THE HEALTH AND QUALITY OF OUR STREAMS, ESTUARIES, COASTAL WATERS, WETLANDS, WILDLIFE HABITAT AND OUR DRINKING WATER. THE NEW JERSEY LEGISLATURE HAS  
CHARGED THE DEPARTMENT OF ENVIRONMENTAL PROTECTION WITH THE RESPONSIBILITY TO REGULATE ACTIVITIES PROPOSED IN THE HIGHLANDS, THE STATE'S COASTAL AREAS, WETLANDS,  
FLOODPLAINS AND OTHER ENVIRONMENTALLY SENSITIVE, "SPECIAL AREAS". THE DIVISION OF LAND USE REGULATION, THROUGH RULES PROMULGATED TO SUPPORT THE STATUTES, REGULATES  
THESE AREAS FOR THE BENEFIT OF THE CITIZENS OF NEW JERSEY. IN ORDER TO BALANCE ENVIRONMENTAL CONCERNS WITH DEVELOPMENT NEEDS, THE DIVISION HAS A PROCESS FOR ISSUING  
PERMITS WITHIN THESE SPECIAL AREAS FOR PROJECTS WHICH MEET THE ENVIRONMENTAL CRITERIA FOR APPROVAL.

### CAFRA

A.REGULATES AREAS WITHIN THE COASTAL ZONE- PRIMARILY FROM THE SOUTHERN LIMIT OF MIDDLESEX COUNTY TO THE NORTHERN LIMIT OF SALEN COUNTY WITHIN COASTAL AREAS.

### 7:7E-3.22 BEACHES

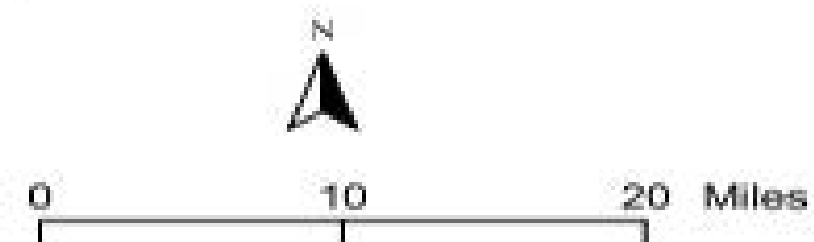
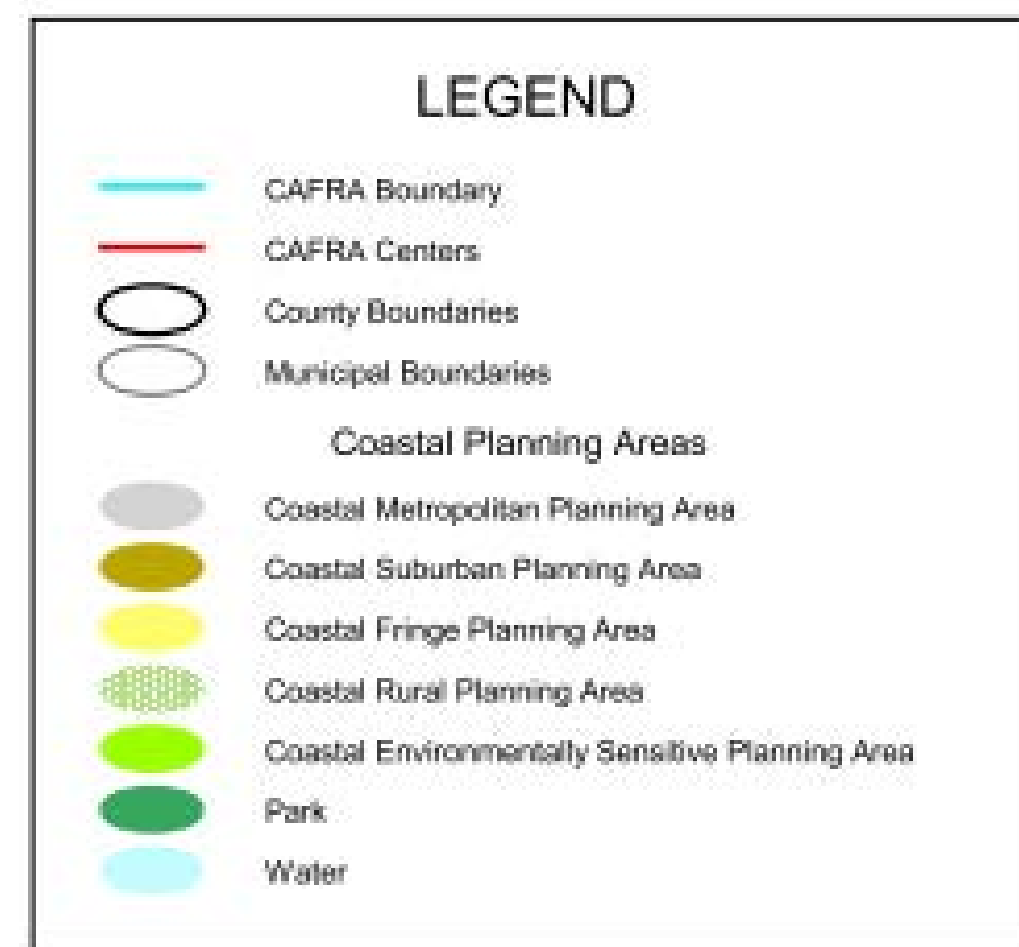
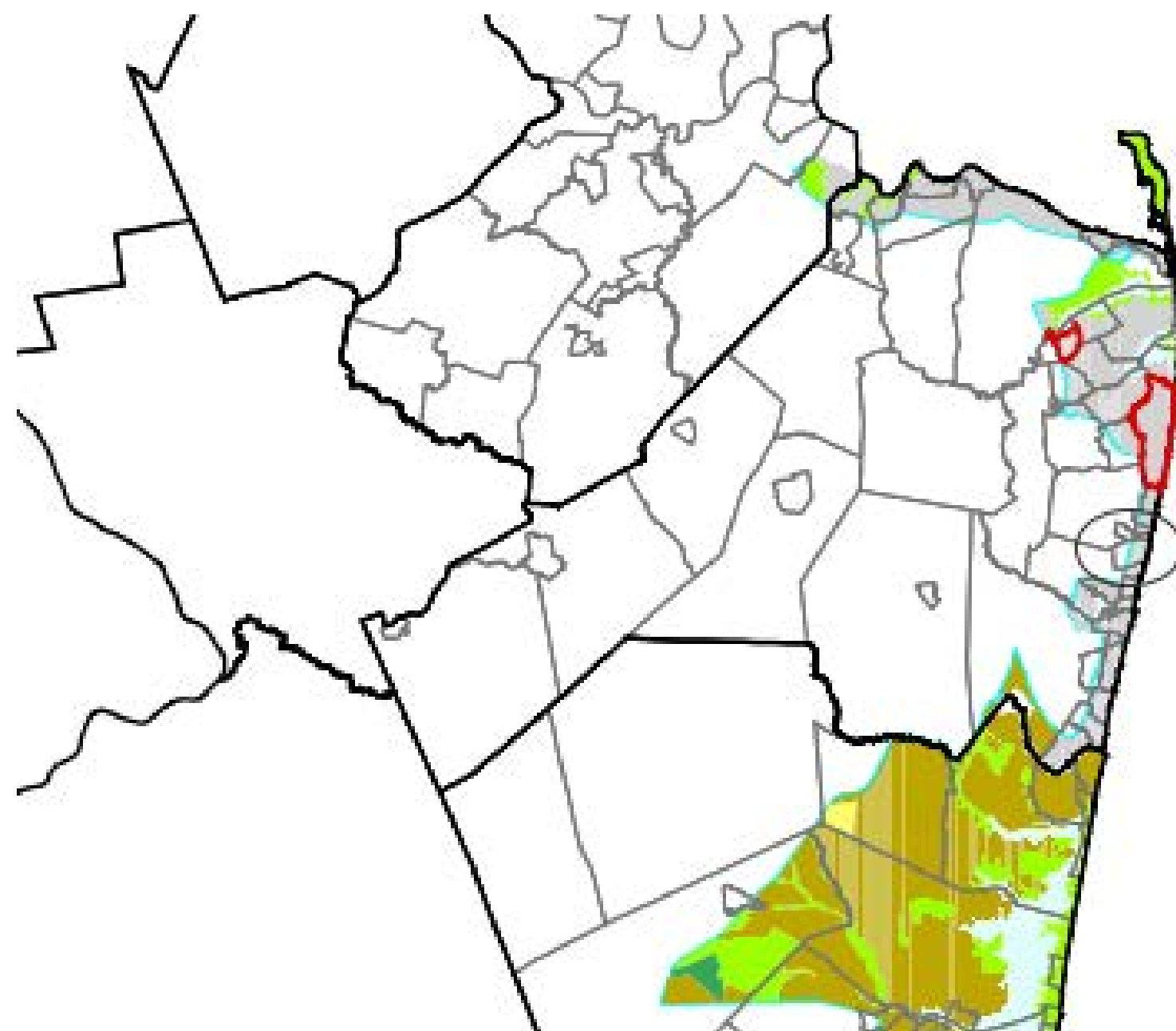
BEACHES ARE GENTLY SLOPING AREAS OF SAND OR OTHER UNCONSOLIDATED MATERIAL FOUND ON A TIDAL SHORELINE, INCLUDING OCEAN, BAY, AND RIVER SHORELINES, THAT EXTEND  
LANDWARD FROM THE MEAN HIGH WATER LINE TO EITHER OF THE FOLLOWING FEATURES:

- 1. A MAN-MADE FEATURE GENERALLY PARALLEL TO THE WATERBODY, SUCH AS A RETAINING STRUCTURE, SEAWALL, BULKHEAD, ROAD, OR BOARDWALK. HOWEVER, A SANDY AREA  
THAT EXTENDS FULLY UNDER AND/OR LANDWARD OF AN ELEVATED BOARDWALK IS CONSIDERED A BEACH
- 2. THE SEAWARD OR BAYWARD FOOT OF DUNES, WHICHEVER IS CLOSEST TO THE BAY, INLET, OR OCEAN WATERS.

B. DEVELOPMENT IS PROHIBITED ON BEACHES, EXCEPT FOR DEVELOPMENT THAT HAS NO PRUDENT FEASIBLE ALTERNATIVE IN AN OTHER OTHER THAN ABEACH, ADN THAT WILL NOT  
CAUSE SIGNIFICANT ADVERSE LONG-TERM IMPACTS TO THE NATURAL FUNCTIONING OF THE BEACH AND DUNE SYSTEM, EITHER INDIVIDUALLY OR IN COMBINATION WITH OTHER EXISTING OR  
PROPOSED STRUCTURES, LAND DISTURBANCES OR ACTIVITIES. EXAMPLES OF ACCEPTABLE ACTIVITIES ARE:

- 1. DEMOLITION AND REMOVAL OF PAVING AND STRUCTURES
- 2. DUNE CREATION AND RELATED SAND FENCING AND PLANTING OF VEGETATION FOR DUNE STABILIZATION, IN ACCORDANCE WITH N.J.A.C. 7:7E-3A
- 3. THE RECONSTRUCTION OF EXISTING AMUSEMENT AND FISHING PIERS AND BOARDWALKS
- 4. TEMPORARY RECREATION STRUCTURE FOR PUBLIC SAFETY SUCH AS FIRST AID AND LIFEGUARD STATIONS
- 5. SHORE PROTECTION STRUCTURE WHICH MEET THE USE CONDITIONS OF N.J.A.C. 7:7E-7.II
- 6. LINEAR DEVELOPMENT WHICH MEETS THE RULE ON LOCATION OF LINEAR DEVELOPMENT
- 7. BEACH MAINTENANCE ACTIVITIES WHICH DO NOT ADVERSELY AFFECT THE NATURAL FUNCTIONING OF THE BEACH AND DUNE SYSTEM, AND WHICH DO NOT PRECLUDE THE DEVELOP  
MENT OF A STABLE DUNE ALONG THE BACK BEACH AREA. THESE ACTIVITIES INCLUDE ROUTINE CLEANING, DEBRIS REMOVAL, MECHANICAL SIFTING, MAINTENANCE OF AC  
CESS  
WAYS AND DEPARTMENT APPROVED DUNE CREATION AND MAINTENANCE ACTIVITIES
- 8. POST-STORM BEACH RESTORATION ACTIVITIES INVOLVING THE PLACEMENT OF CLEAN FILL MATERIAL ON BEACHES, AND THE MECHANICAL REDISTRIBUTION OF SAND ALONG THE  
BEACH PROFILE FROM THE LOWER TO THE UPPER BEACH. THESE POST-STORM ACTIVITIES, WHICH ARE DIFFERENT THAN ROUTINE BEACH MAINTENANCE ACTIVITIES, MUST BE CARRIED OUT IN  
ACCORDANCE WITH THE STANDARDS FOUND AT N.J.A.C. 7:7E-3A
- 9. THE MAINTENANCE OF AN ENGINEERED BEACH TO THE BEACH BERN DESIGN TEMPLATE THROUGH THE TRANSFER OF SAND FROM THE UPPER BEACH BERM TO THE LOWER BEACH  
BERM, FROM THE LOWER BEACH BERM TO THE UPPER BEACH BERM, AND/OR ALONGSHORE PROVIDED





3.1.3.2 MINIMUM REQUIREMENTS FOR BUILDINGS IN A ZONES

THE ELEVATION OF THE TOP OF THE LOWEST FLOOR (FINISHED FLOOR ELEVATION), INCLUDING FINISHED BASEMENTS, IN RELATION TO THE BFE OR THE DEPTH OF THE 100-YEAR-FLOOD EVENT. ENCLOSED AREAS BELOW THE LOWEST FLOOR

BUILDING ELEVATION IN ZONES AE AND AI-A30

THE TOP OF THE LOWEST FLOOR OF ALL NEWLY CONSTRUCTED, SUBSTANTIALLY DAMAGED, AND SUBSTANTIALLY IMPROVED BUILDINGS MUST BE POSITIONED AT OR ABOVE THE BFE. IF CLOSED FOUNDATION IS USED, FLOW OPENINGS MUST BE PRESENT TO ACCOUNT FOR HYDROSTATIC PRESSURE.

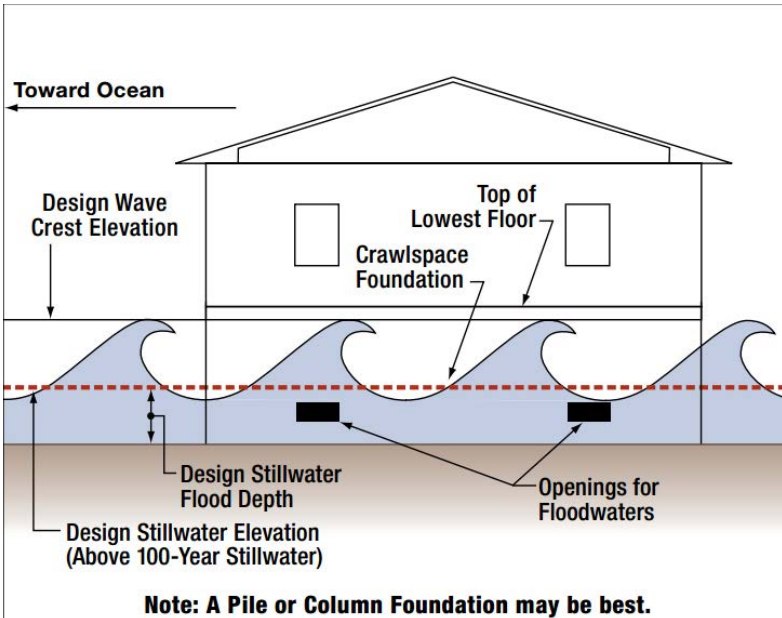
ENCLOSURES BELOW THE LOWEST FLOOR IN ZONES AE, AI-A30, AO, AND A

ENCLOSED SPACE BELOW THE LOWEST FLOORS OF NEWLY CONSTRUCTED, SUBSTANTIALLY DAMAGED, AND SUBSTANTIALLY IMPROVED

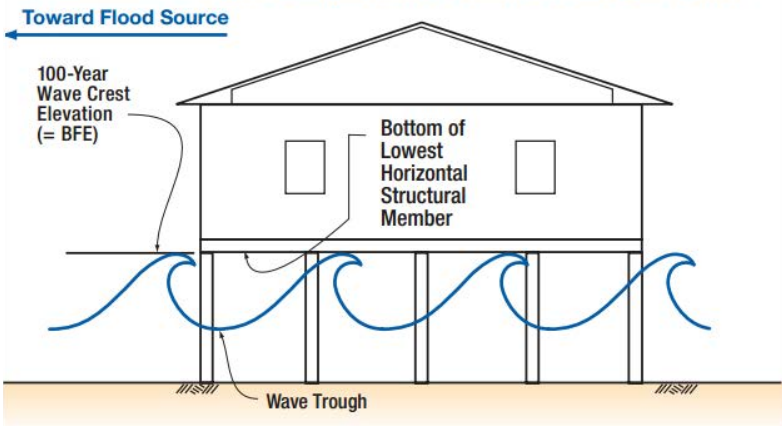
BUILDINGS MAY BE USED ONLY FOR VEHICLE PARKING, BUILDING ACCESS, OR STORAGE PURPOSES. THE WALLS OF SUCH AREAS MUST BE EQUIPPED WITH OPENINGS DESIGNED TO ALLOW THE AUTOMATIC ENTRY AND EXIT OF FLOODWATERS SO THAT INTERIOR AND EXTERIOR HYDROSTATIC PRESSURES WILL EQUALIZE DURING FLOODING. DESIGNS FOR OPENINGS MUST EITHER MEET OR EXCEED THE FOLLOWING MINIMUM CRITERIA:

- 1. A MINIMUM OF TWO OPENINGS WITH A TOTAL NET AREA OF NOT LESS THAN 1 SQUARE INCH FOR EVERY 1 SQUARE FOOT OF ENCLOSED AREA SUBJECT TO FLOODING MUST BE PROVIDED.
- 2. THE BOTTOMS OF ALL OPENINGS MUST BE NO HIGHER THAN 1 FOOT ABOVE GRADE.
- 3. THE OPENINGS MAY BE EQUIPPED WITH SCREENS, LOUVERS, VALVES, OR OTHER COVERINGS OR DEVICES PROVIDED THAT THEY PERMIT THE AUTOMATIC ENTRY AND EXIT OF FLOODWATERS.

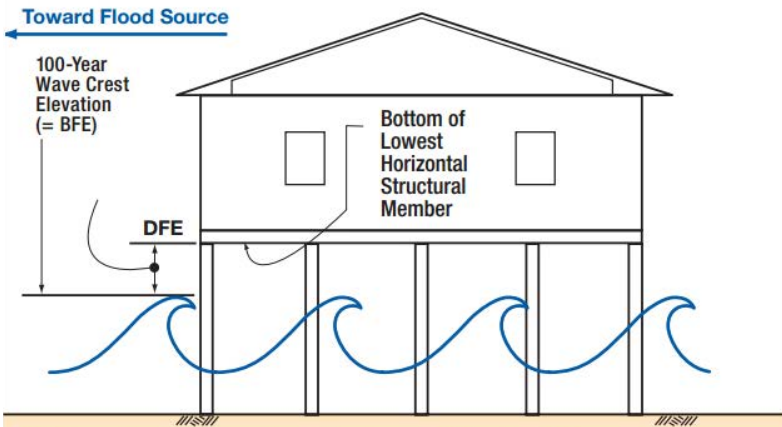
AN ALTERNATIVE TO MEETING CRITERION 1 ABOVE IS TO PROVIDE A CERTIFICATION BY A REGISTERED ENGINEER OR ARCHITECT THAT STATES THAT THE OPENINGS ARE DESIGNED TO AUTOMATICALLY EQUALIZE HYDROSTATIC FORCES ON EXTERIOR WALLS BY ALLOWING THE ENTRY AND EXIT OF FLOODWATERS. EVEN IF SUCH A CERTIFICATION IS PROVIDED, HOWEVER, THE OPENINGS MUST STILL MEET CRITERIA 2 AND 3.



a. Minimum NFIP Elevation Requirement in Coastal A Zones and V Zones



b. Exceeding NFIP Elevation Requirement in Coastal A Zones and V Zones





Legend

Preliminary Work Maps (supersede ABFEs)

Limit of Moderate Wave Action (LiMWA) (zoom in to make visible)



Floodplain Boundaries (zoom in to make visible)

0.2 Pct Annual Chance Flood Hazard

1 Pct Annual Chance Flood Hazard

Floodway

Gutters (zoom in to make visible)

Coastal Shoreline (zoom in to make visible)

Floodplain Areas (zoom in to make visible)

A

AE

AO

VE

Shaded X

Advisory Base Flood Elevation Layers

Advisory Zone V-A Boundary (zoom in to make visible)



Limit of Moderate Wave Action (LiMWA) (zoom in to make visible)



Advisory Shaded Zone X (zoom in to make visible)



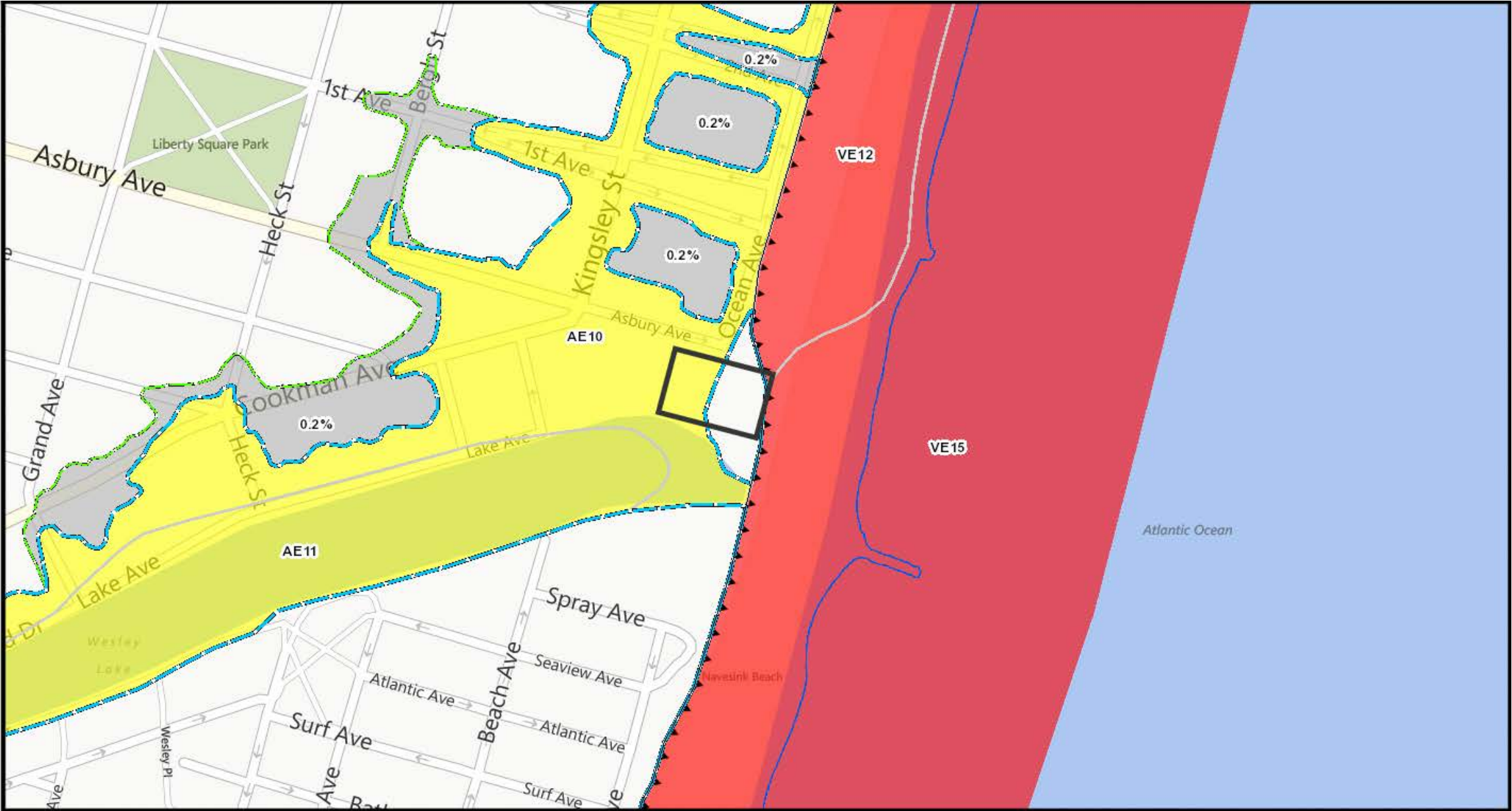
Advisory Base Flood Elevation Zones (zoom in to make visible)



Advisory Zones V and A (zoom in to make visible)

A

V



# REGULATIONS

## ASBURY PARK REDEVELOPMENT PLAN

Land Use	A11	-Promote beachfront activities	-Media promotions and advertisements	-Technical and financial assistance	Ongoing
Land Use	A10	-Locate and potentially purchase additional properties for active recreation	-Work with Monmouth County	-Green Acres Funding	Ongoing
Transportation	C7	-Improve pedestrian mobility between Ocean Grove and Asbury Park	-City Engineer, City Council -Apply for appropriate funding programs or seek NJDOT technical assistance	-When requested, NJDOT will give priority consideration to providing assistance consistent with program requirements and subject to the availability of funding and staff resources	3 to 4 years
Economic Development	E3	-Promote public art in public spaces	-City Council could place provision in redeveloper agreements -Council to require in redevelopment plans		Ongoing
Historic Preservation	G3	-Encourage/promote preservation of historic properties	-City Historical Society	-SHPO, Monmouth County	Ongoing
Historic Preservation	G4	-Continue to develop and refine design standards for historic districts	-City Council and Planning Board	-SHPO, OSG technical assistance	Ongoing









# PROCESS

---

# PROCESS

## CONCEPT

---



CONCEPT 1: FREESTANDING THEATER WITH WALKWAY OR "LIFE-LINE" BACK TO THE HISTORIC BUILDING. THE WALKWAY WOULD CONTAIN SUPPORT PROGRAM SPACES AND CREATE EXPERIENTIAL PROCESSION.



CONCEPT 2: FREESTANDING THEATER WITH TWO RAISED WALKWAYS THAT INTERACT WITH THE INTERIOR BOARDWALK SPACE AND LEAD BACK TO THE SUPPORT SPACES LOCATED WITHIN THE HISTORIC BUILDING.



CONCEPT 2: THEATER WOULD ATTACH AND INTERACT WITH THE INTERIOR BOARDWALK SPACE. THE SUPPORT SPACES WOULD BE WITHIN THE HISTORIC BUILDING AS WELL AS IN THE NEW SECOND FLOOR SPACE THAT LINES THE INTERIOR BOARDWALK SPACE.



---

THE TITLE OF THIS PROJECT IS "A COMMENSALIST ARCHITECTURE: INTERVENING WITH HISTORY FOR ASBURY PARK, NJ" BECAUSE IT IS MEANT TO WORK WITH THE EXISTING HISTORICAL STRUCTURE.

## COMMENSALISM (KUH - MEN - SUH - LIZ - UH M)

*NOUN*

AN ASSOCIATION BETWEEN TWO ORGANISMS IN WHICH ONE BENEFITS AND THE OTHER DERIVES NO HARM

## INTERVENE (IN - TER - VEEN)

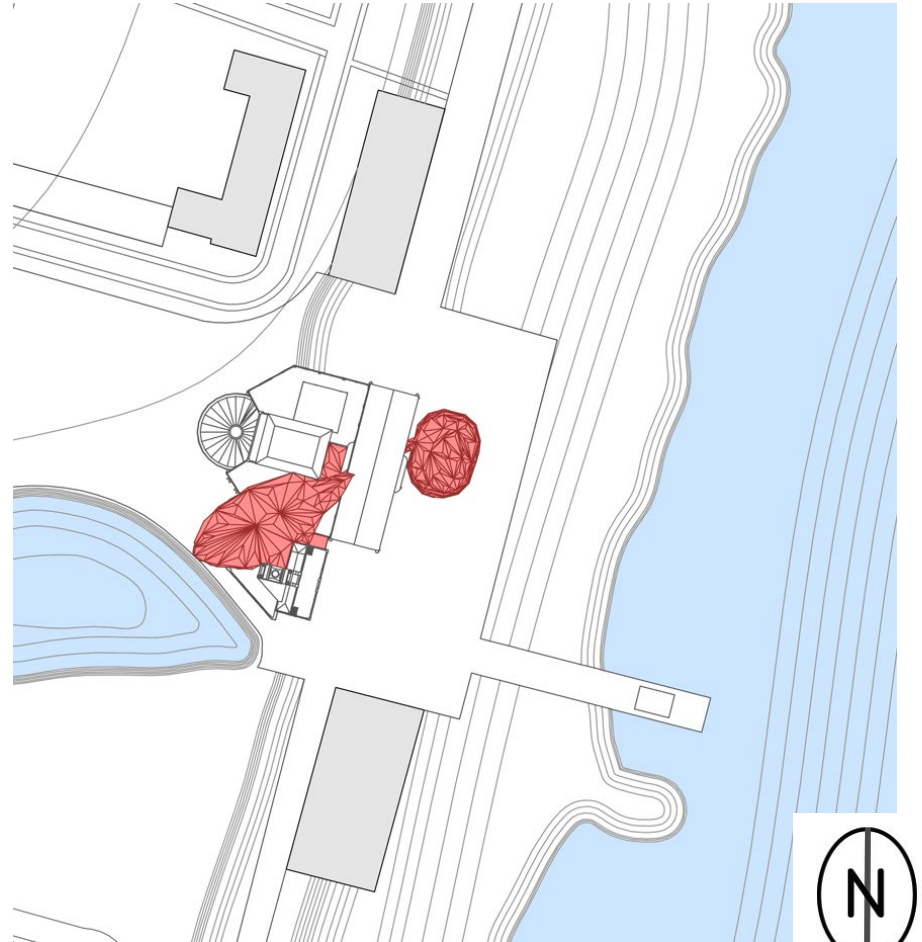
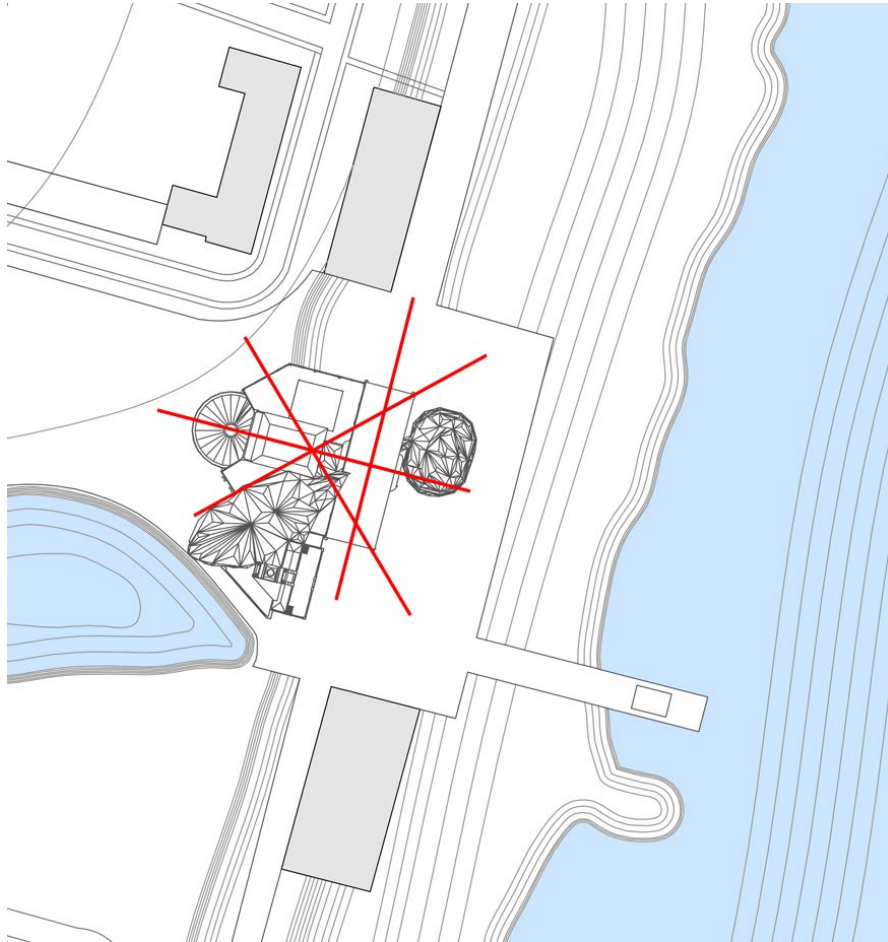
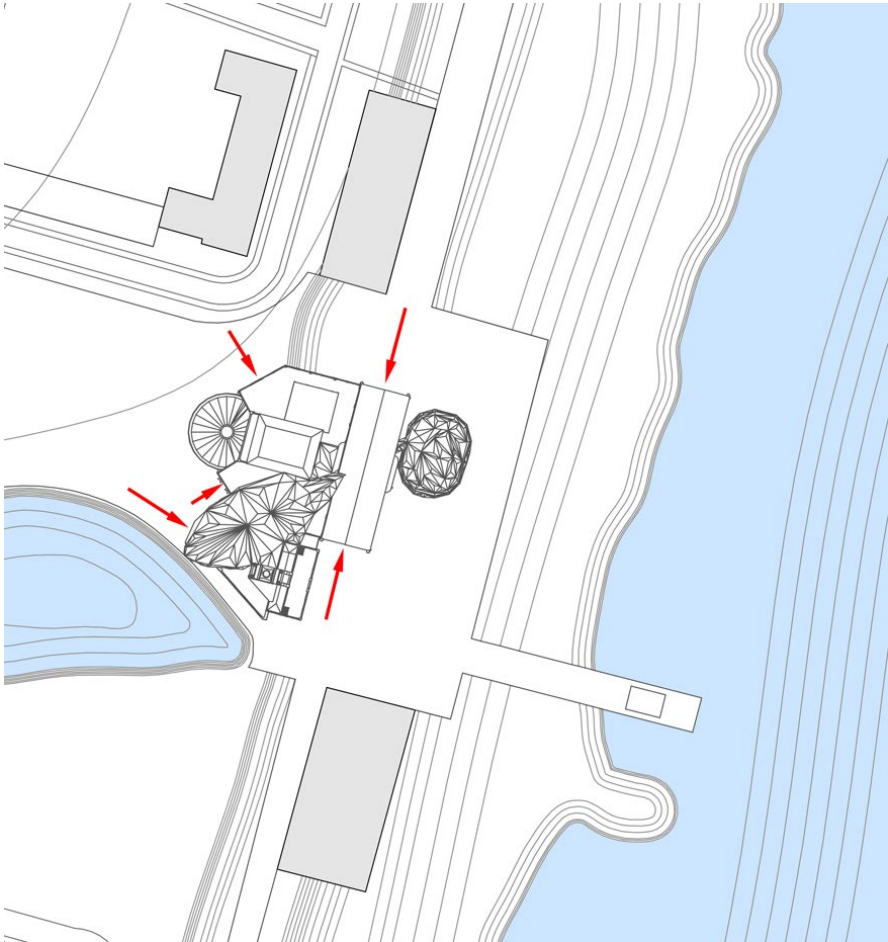
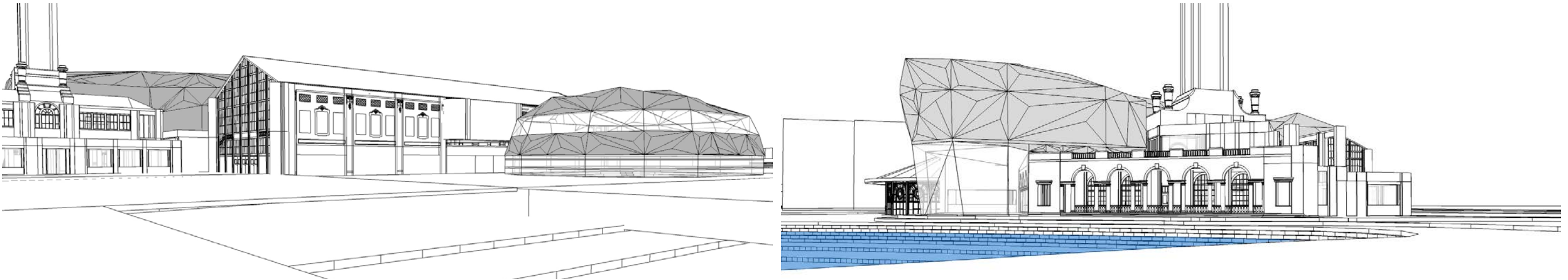
*VERB*

TO OCCUR BETWEEN TWO THINGS OR OTHER EVENTS OF PERIODS OF TIME, TO INTERCEDE, TO MEDIATE

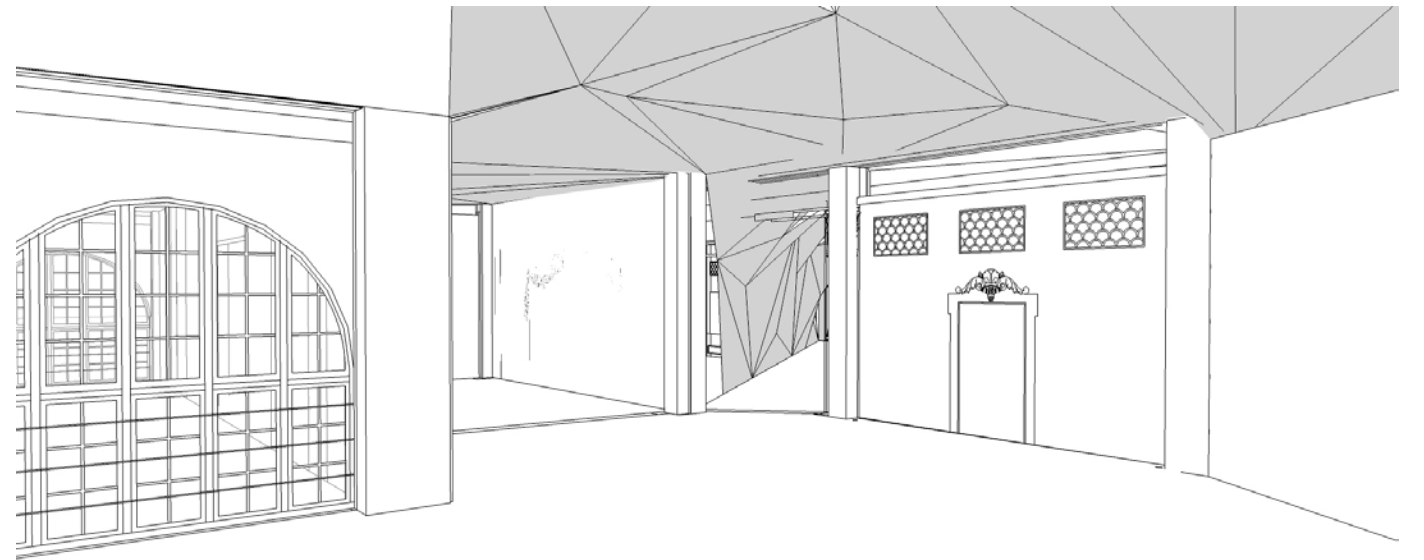
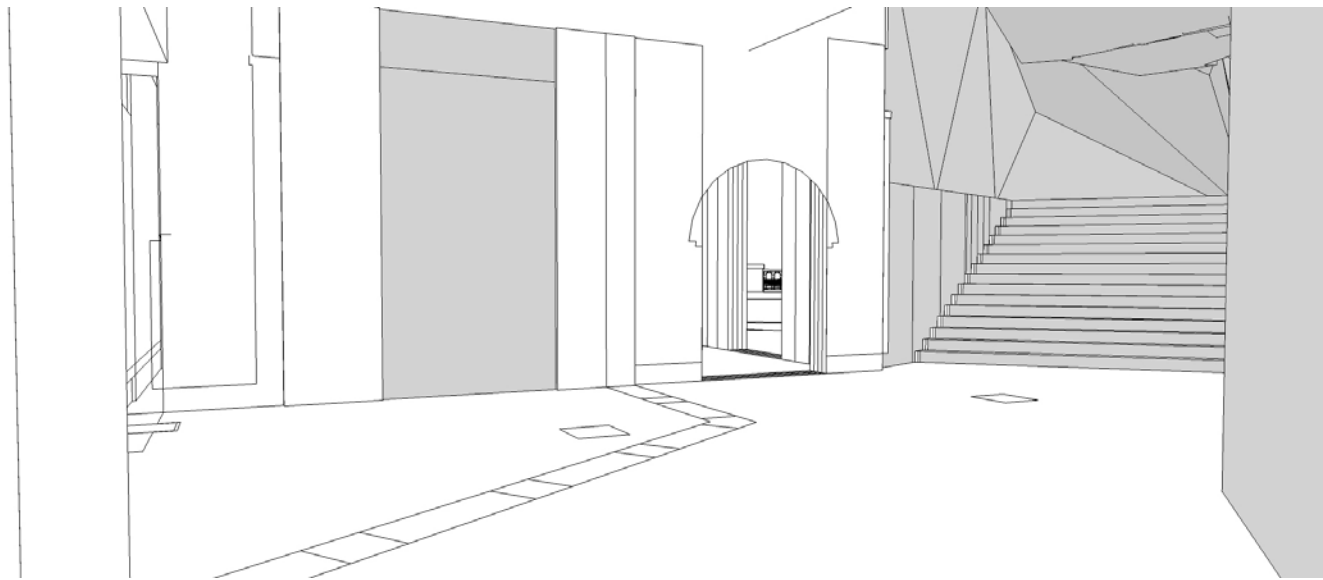
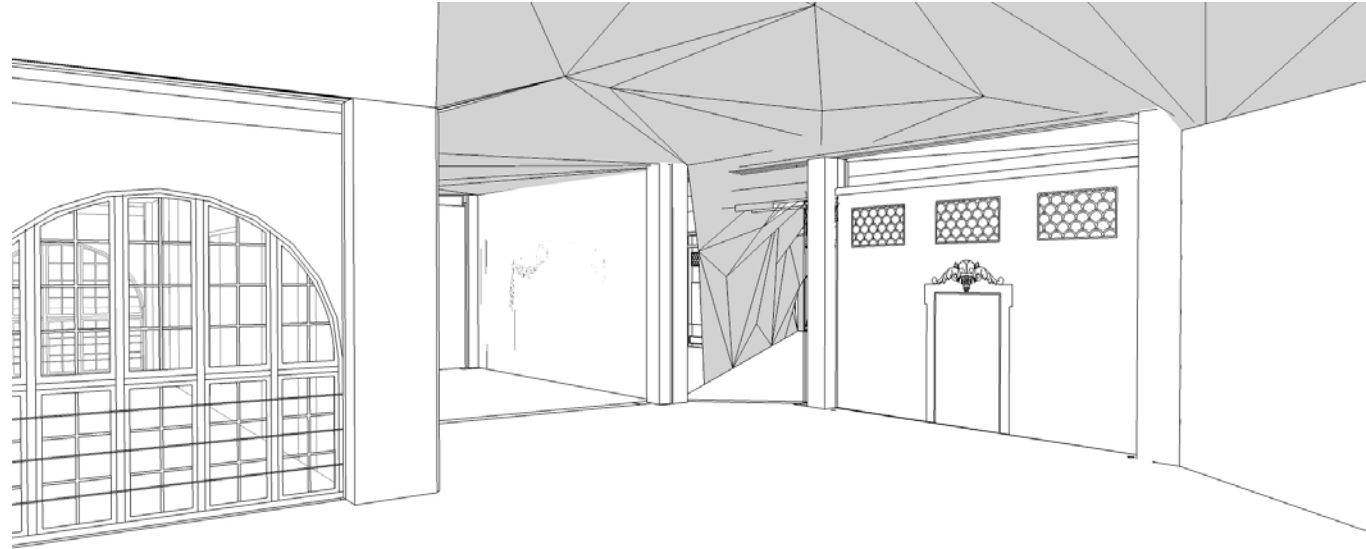
THESE TERMS AND DEFINITIONS DROVE THE OVERALL CONCEPT OF THE PROJECT, WHILE KEEPING THE OTHER TERMS PREVIOUSLY DEFINED IN MIND. THE MODERN INTERVENTION NEEDS TO NOT ONLY ATTACH AND USE THE HISTORIC STRUCTURE, BUT ALSO REINVIGORATE THE HISTORIC SPACES AND BREATHE LIFE BACK INTO THE CASINO AND POWER HOUSE.



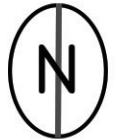
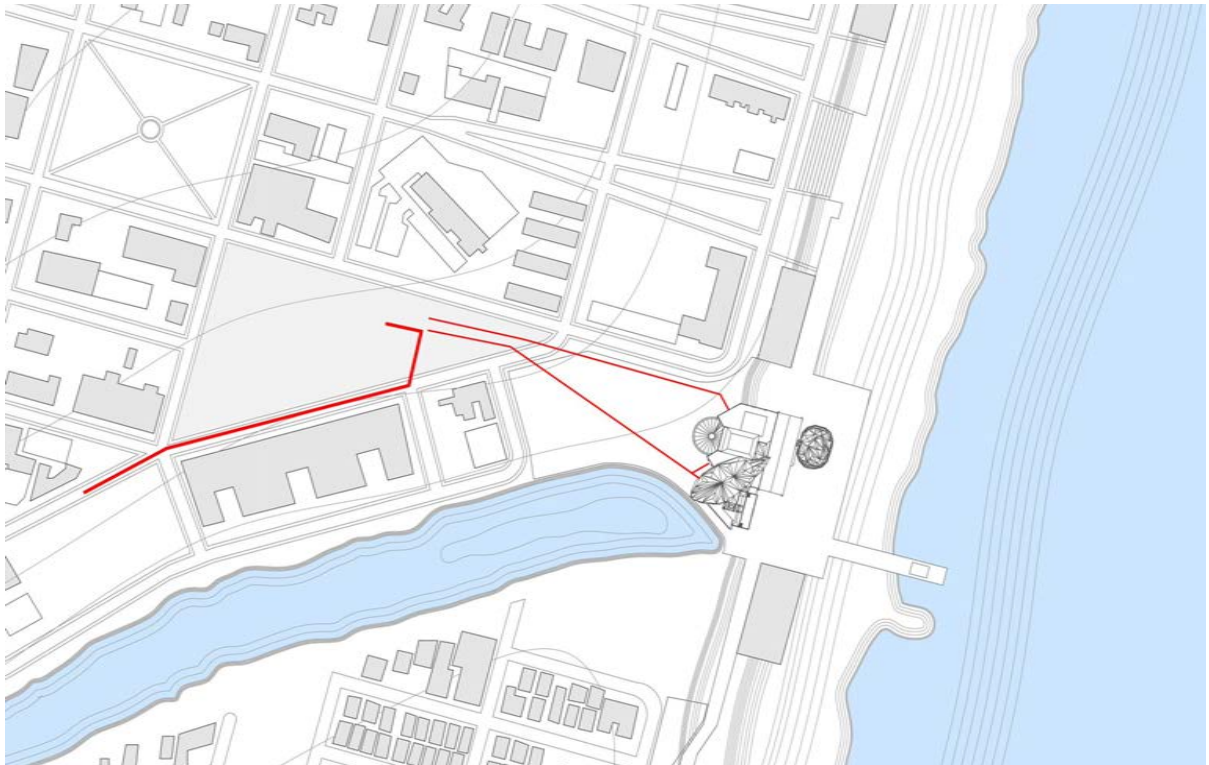
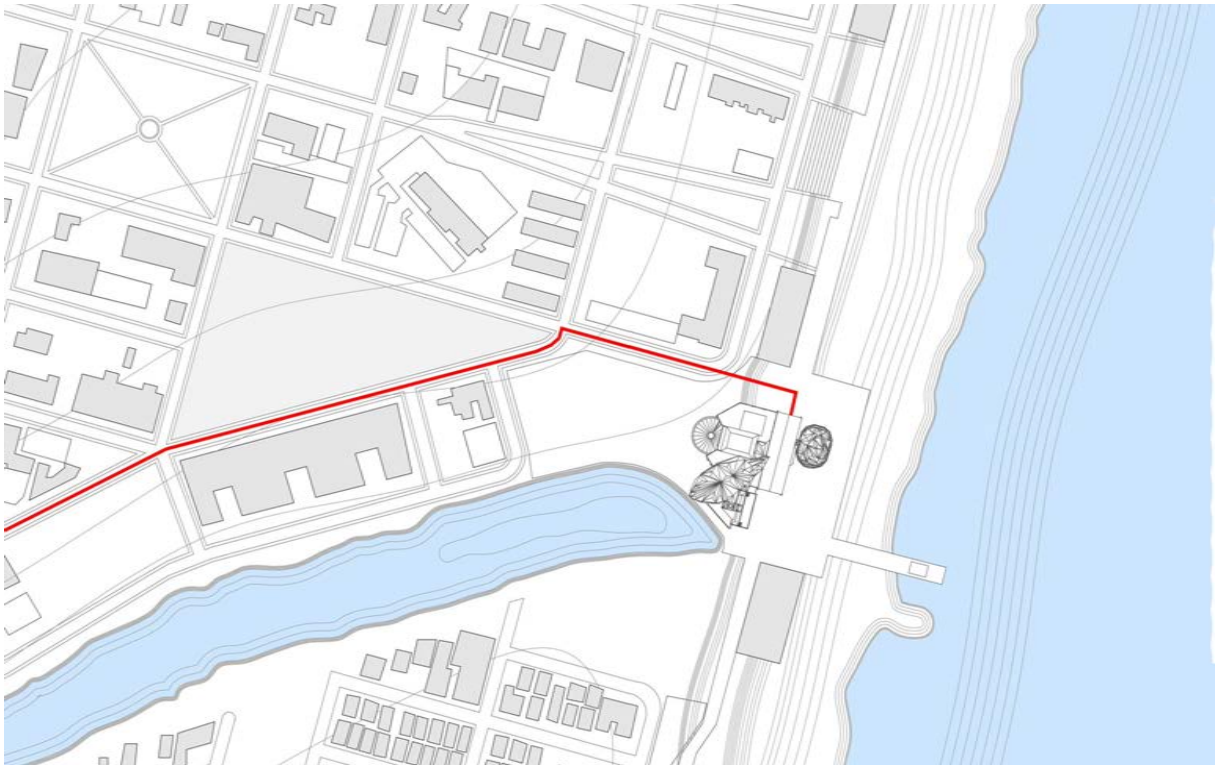
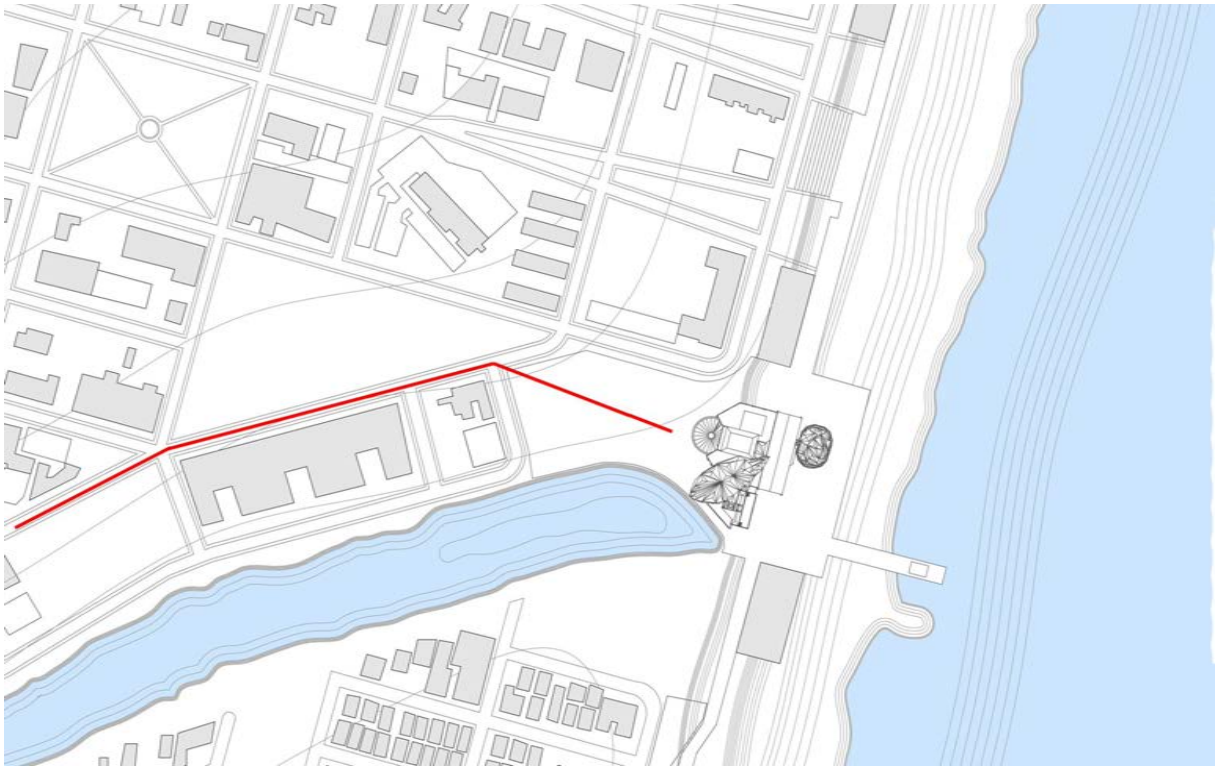
PROCESS  
MID-CRIT







PROCESS  
MID-CRIT





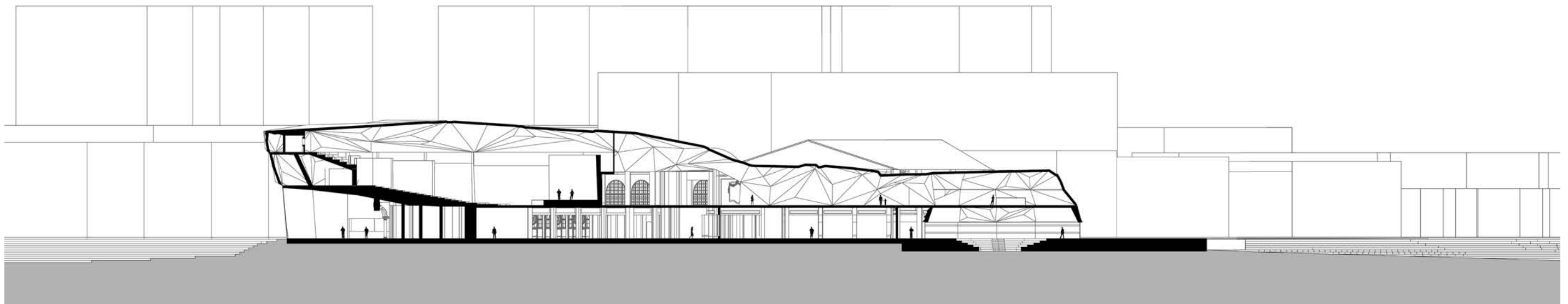
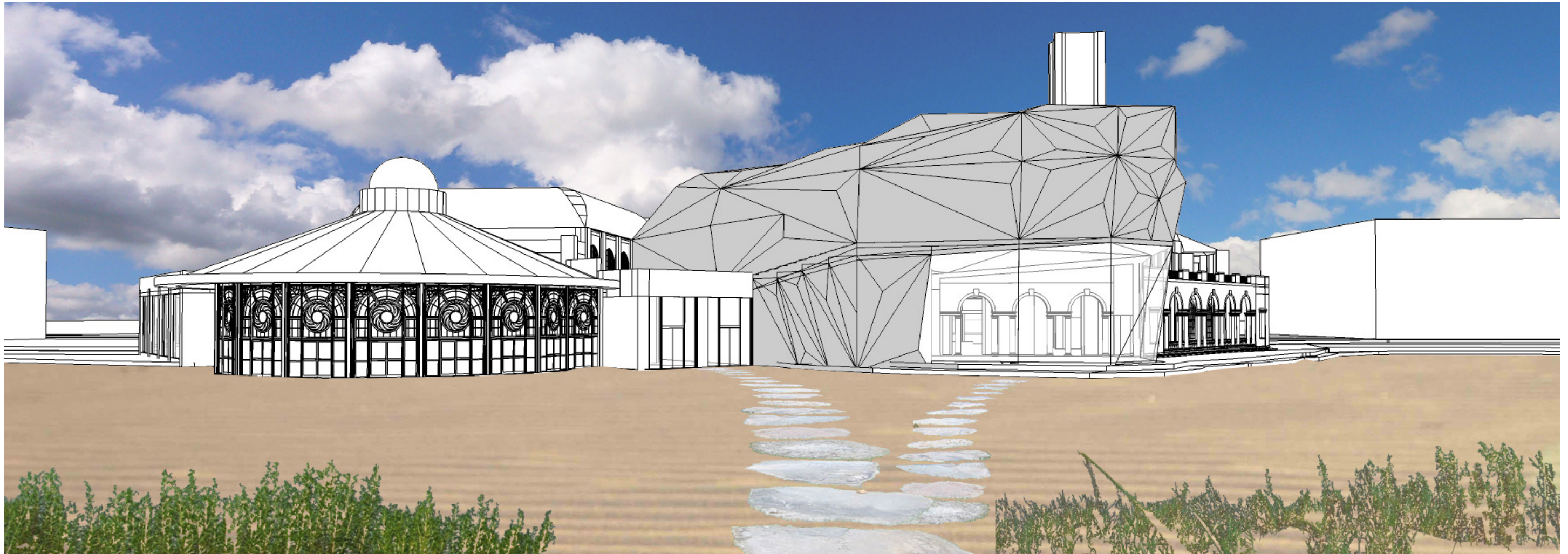




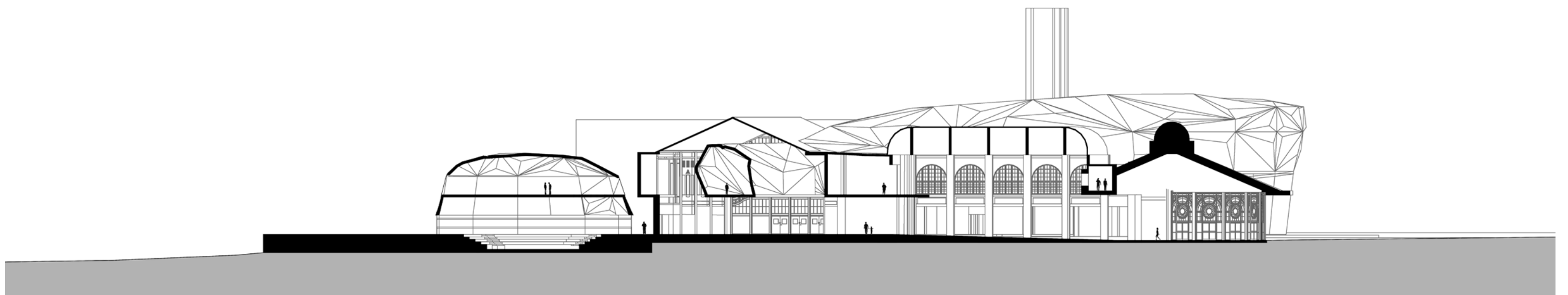
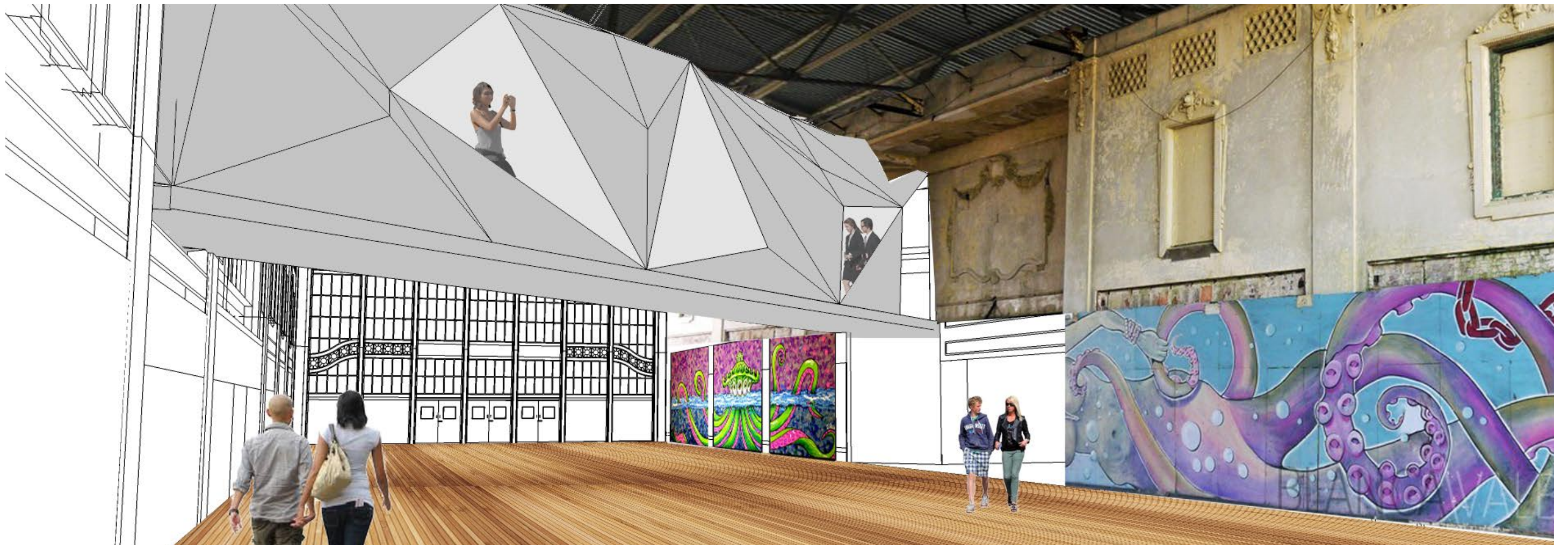
# PROCESS

---

## MID-CRIT

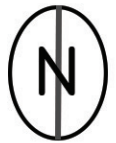
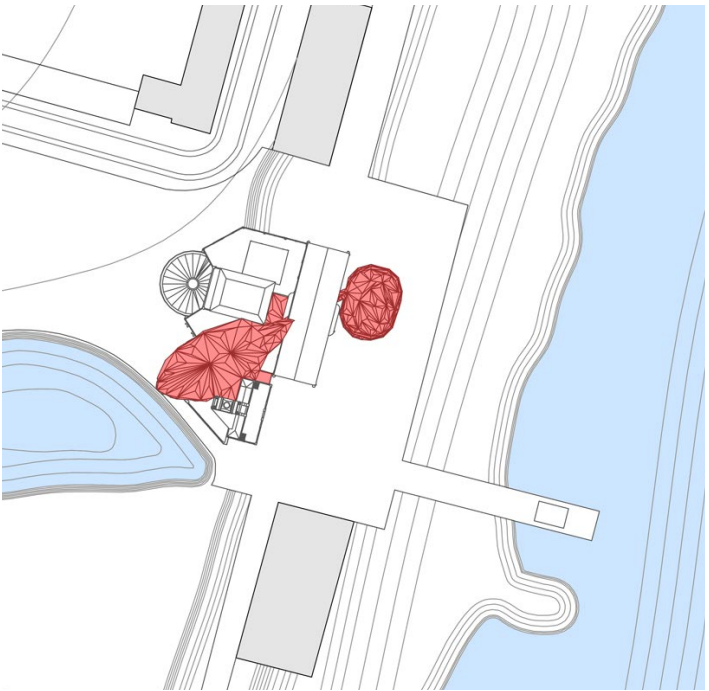
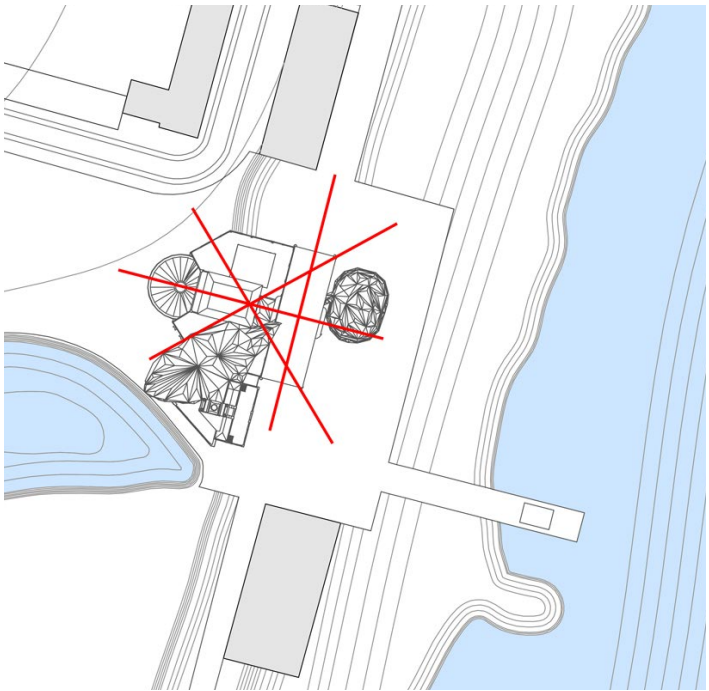
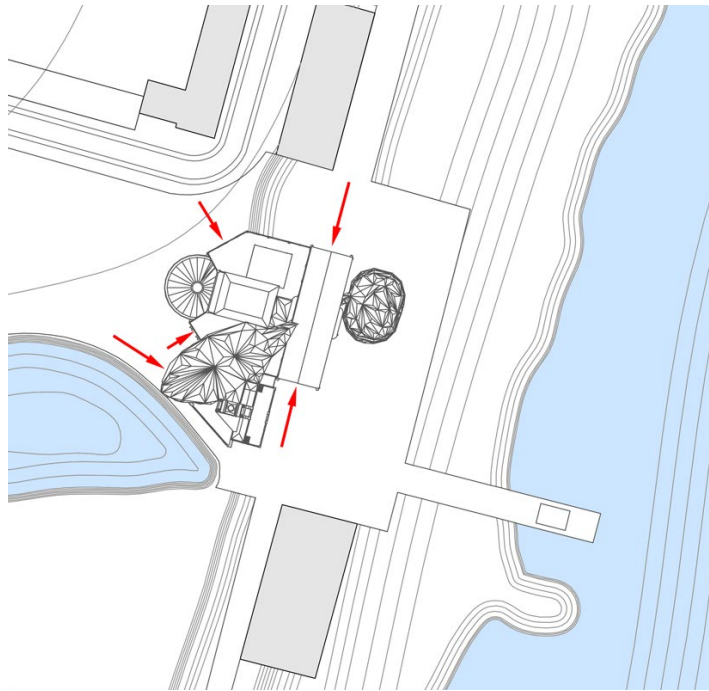
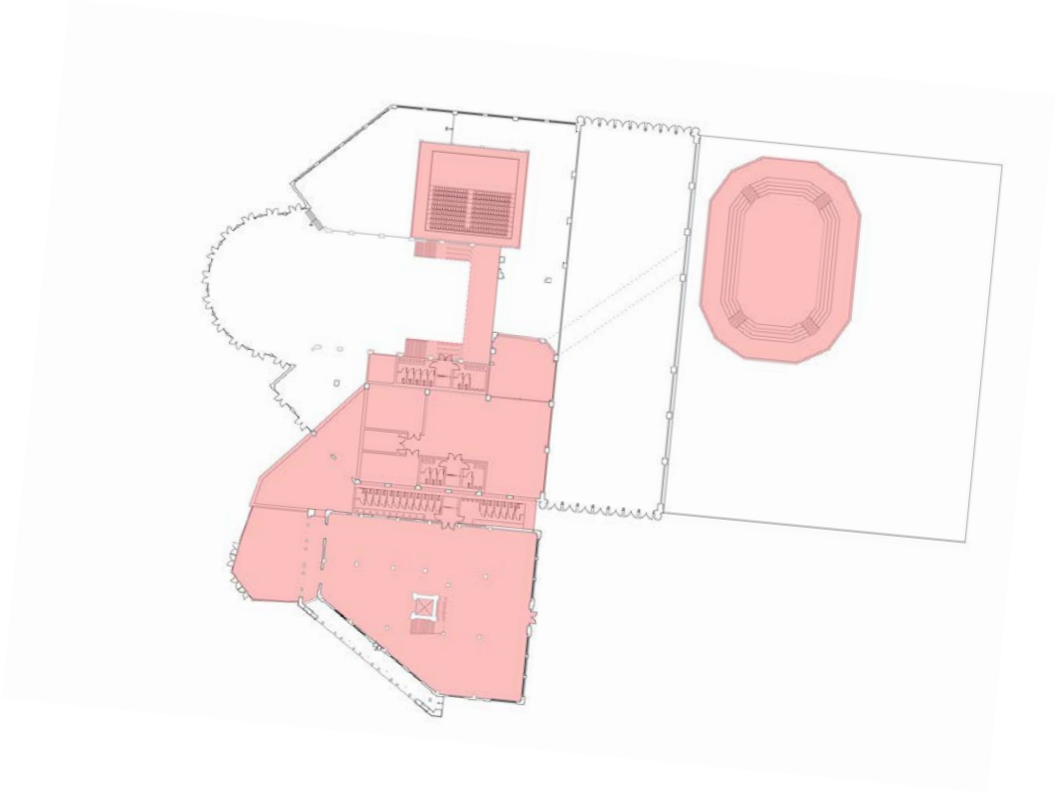




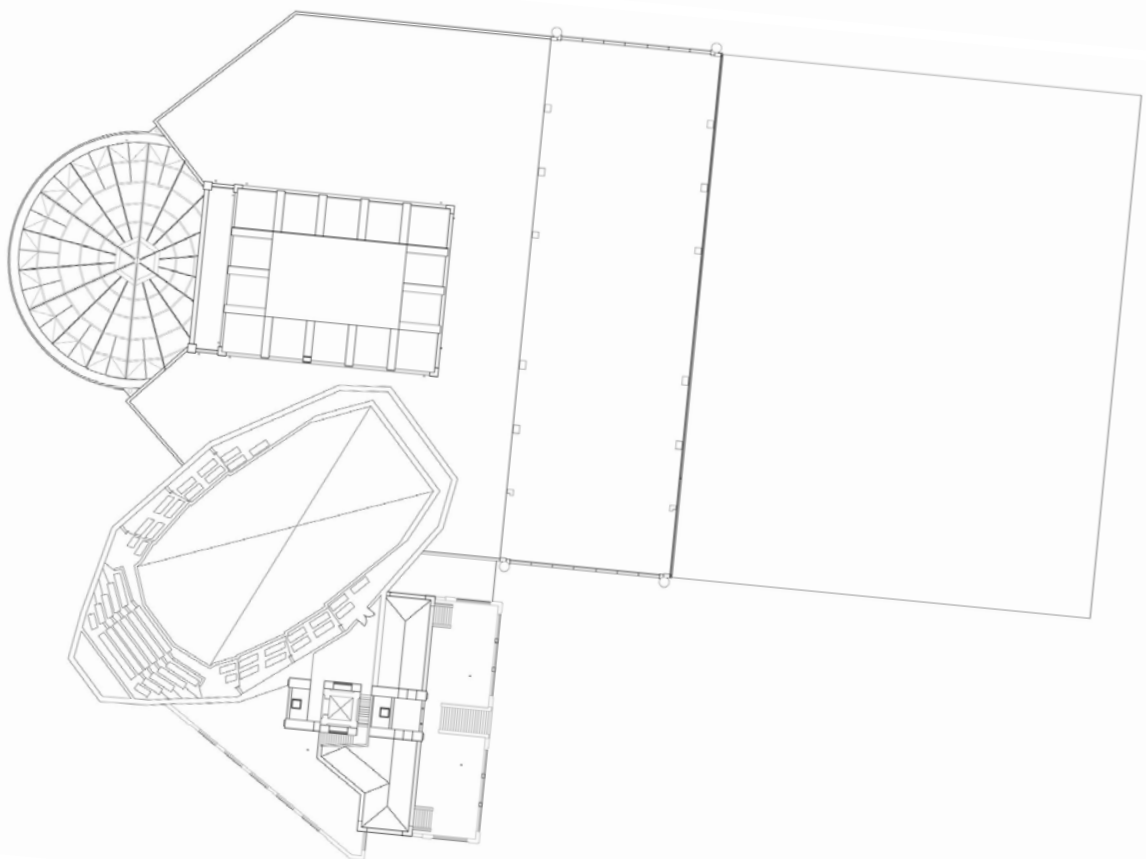
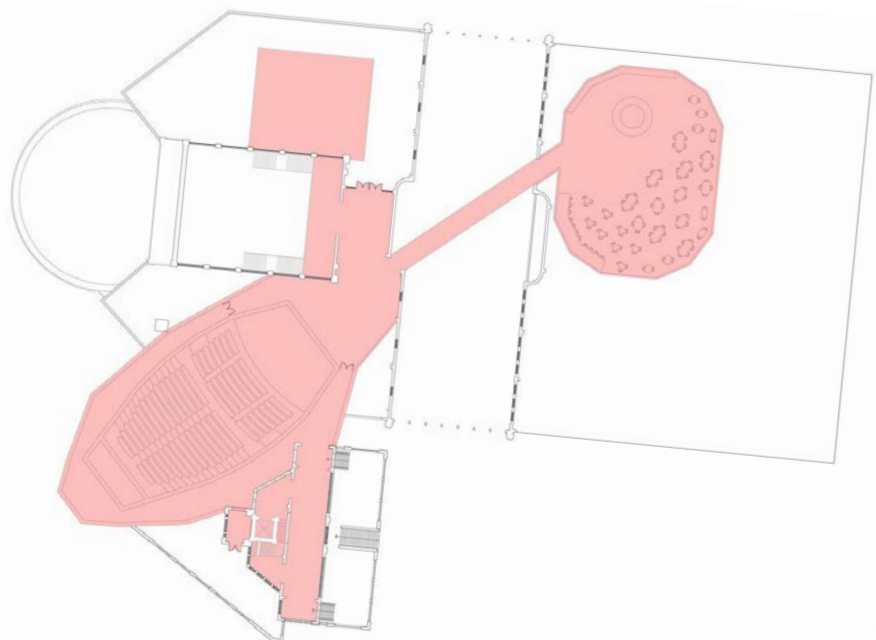
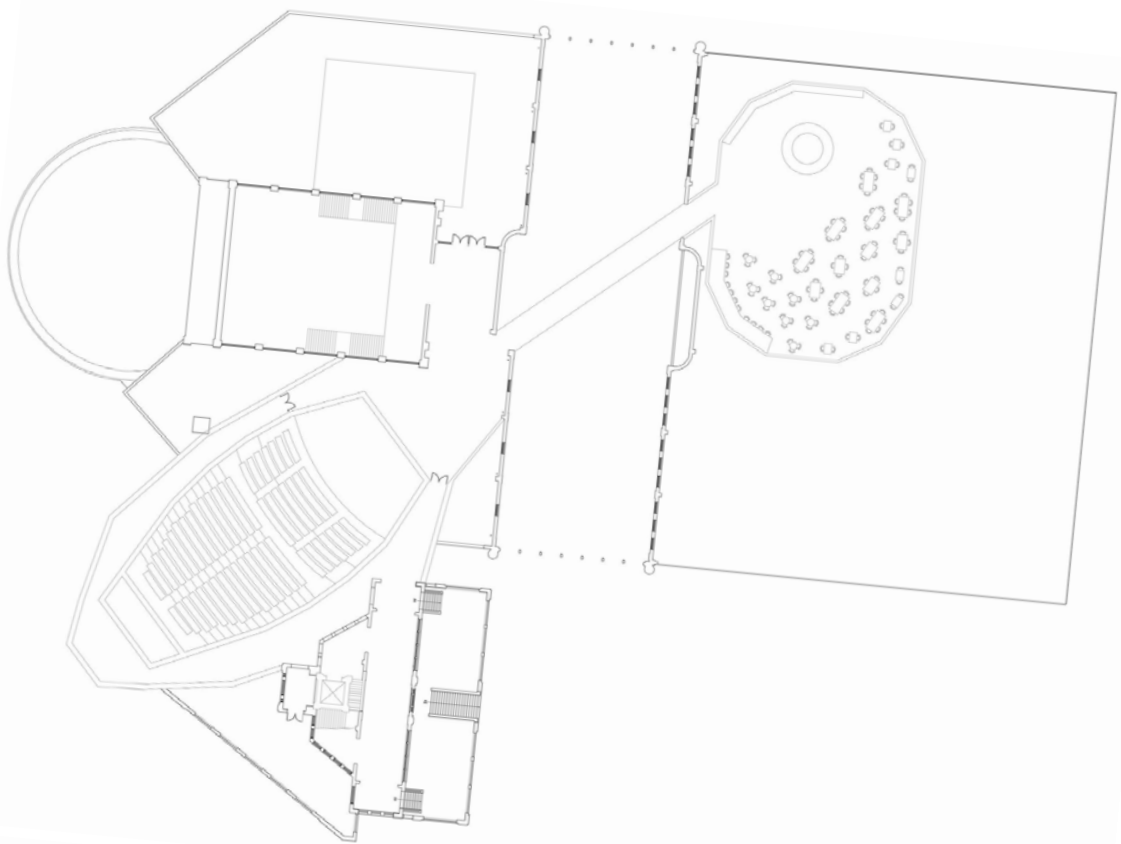




PROCESS  
MID-CRIT







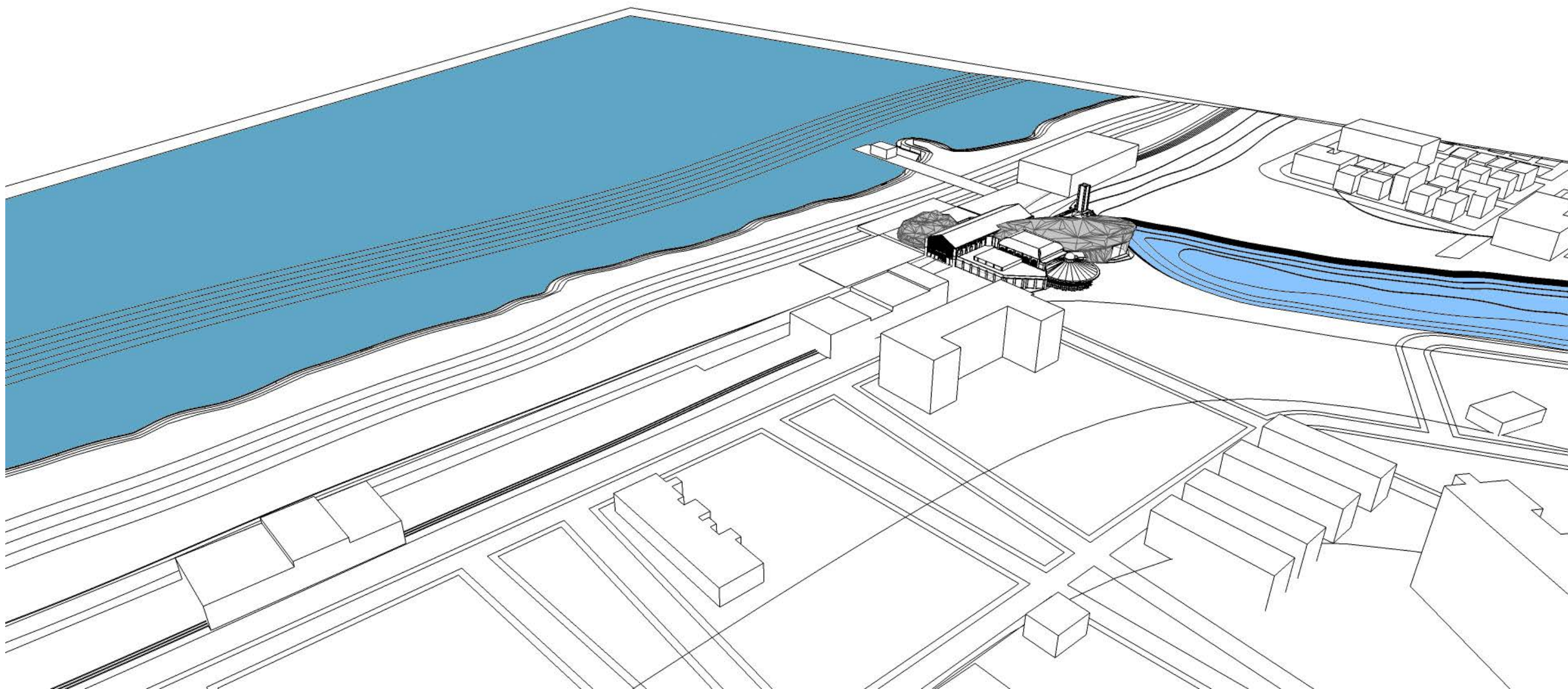
# PROCESS

---

## MID-CRIT





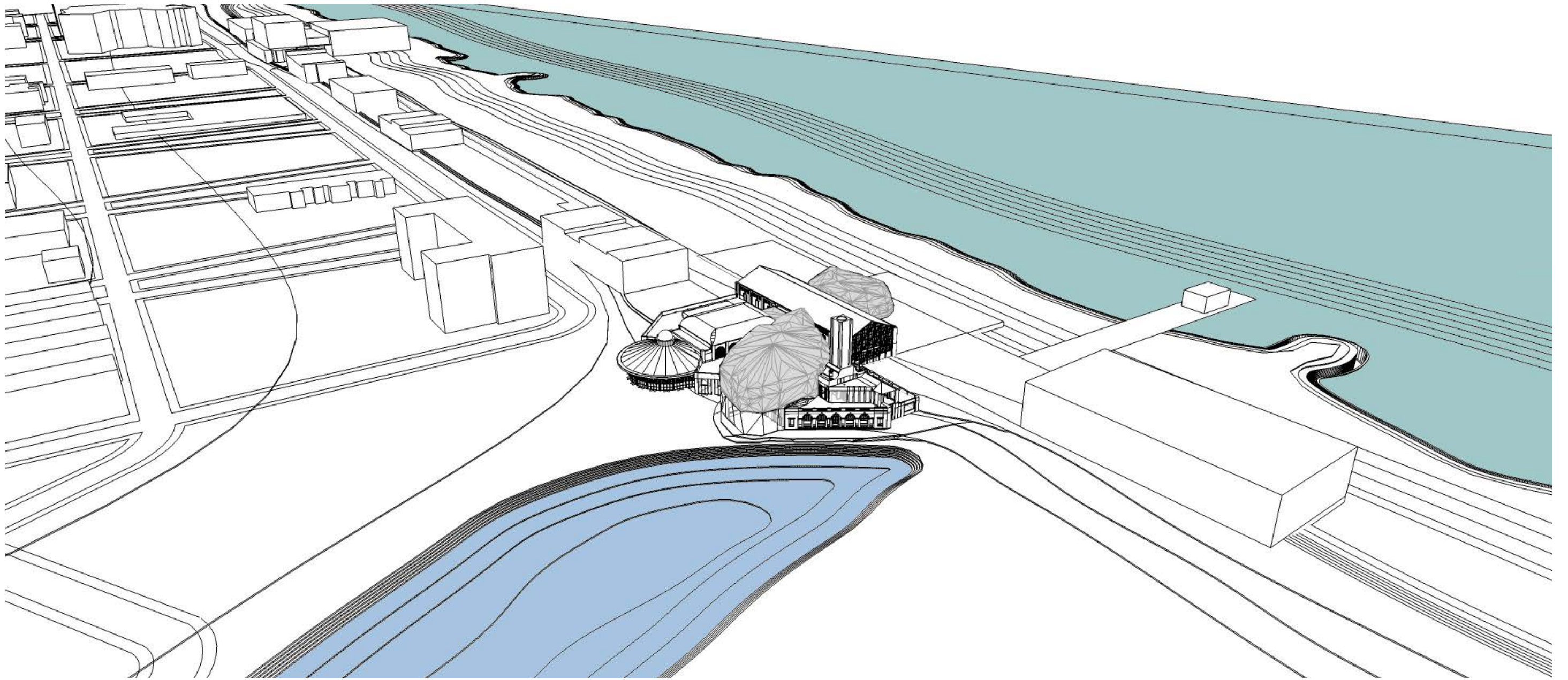




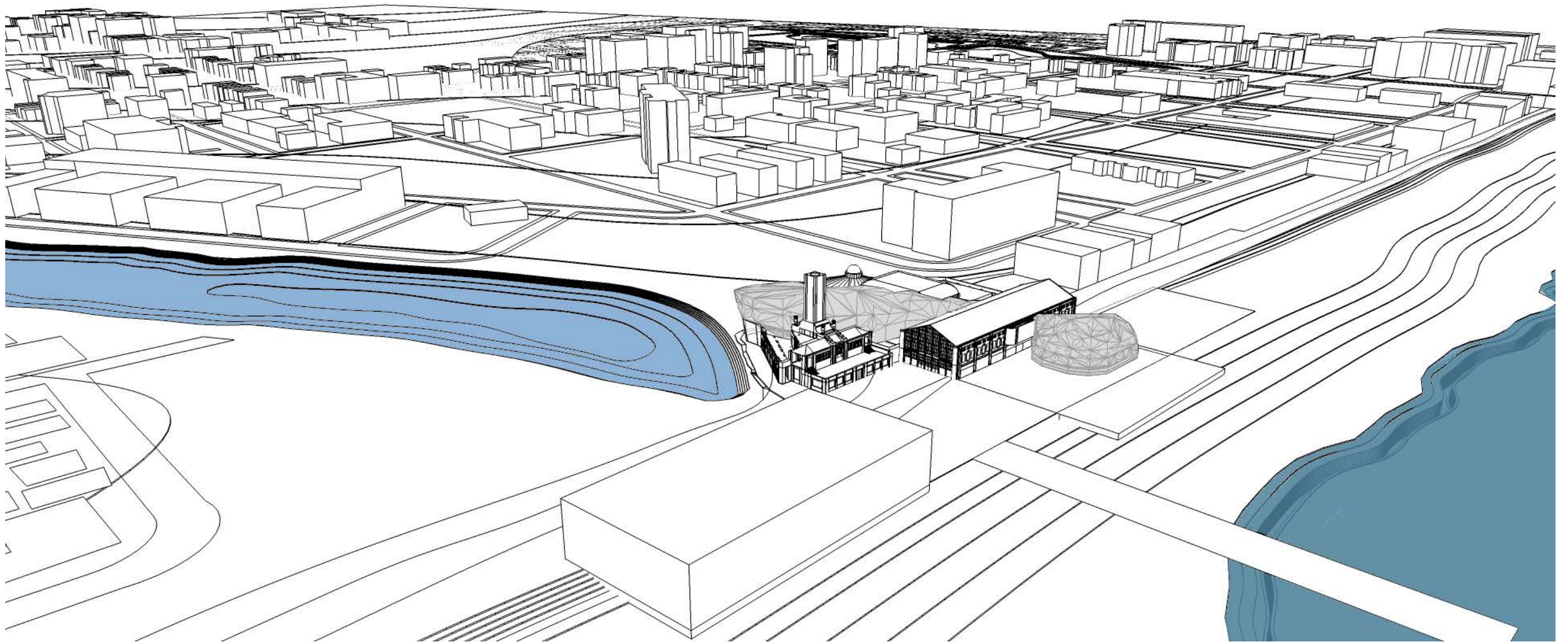
# PROCESS

---

## MID-CRIT



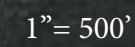




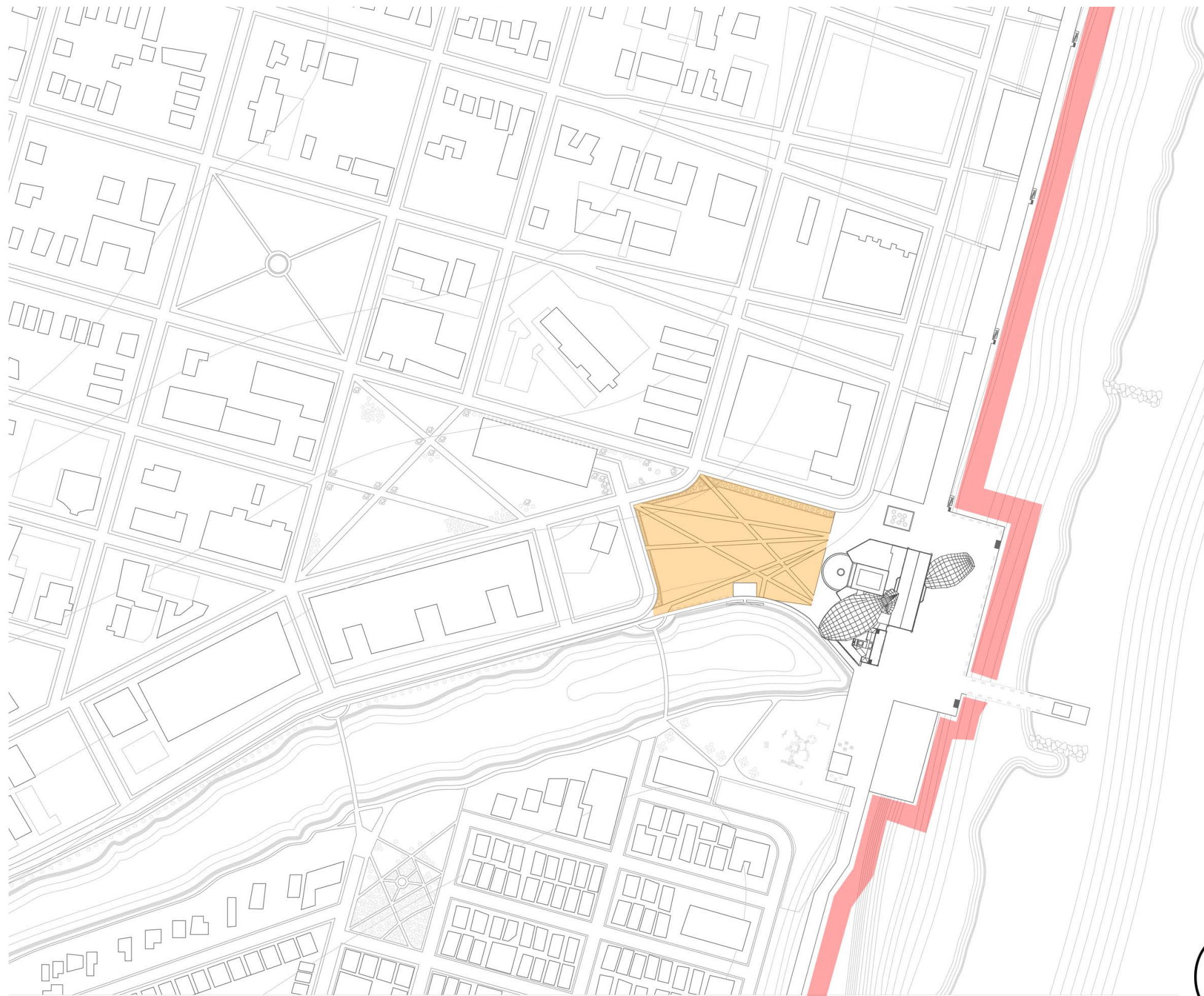


---

GATE







1"= 500'



PRIMARY DUNE SYSTEM



DUNE GRASS



BAYBERRY BUSH



BEACH PLUM



SECONDARY DUNE SYSTEM



AMERICAN HOLLY TREE/ BUSH



SASSAFRAS TREE



PITCH PINE TREE



PROCESS  
GATE

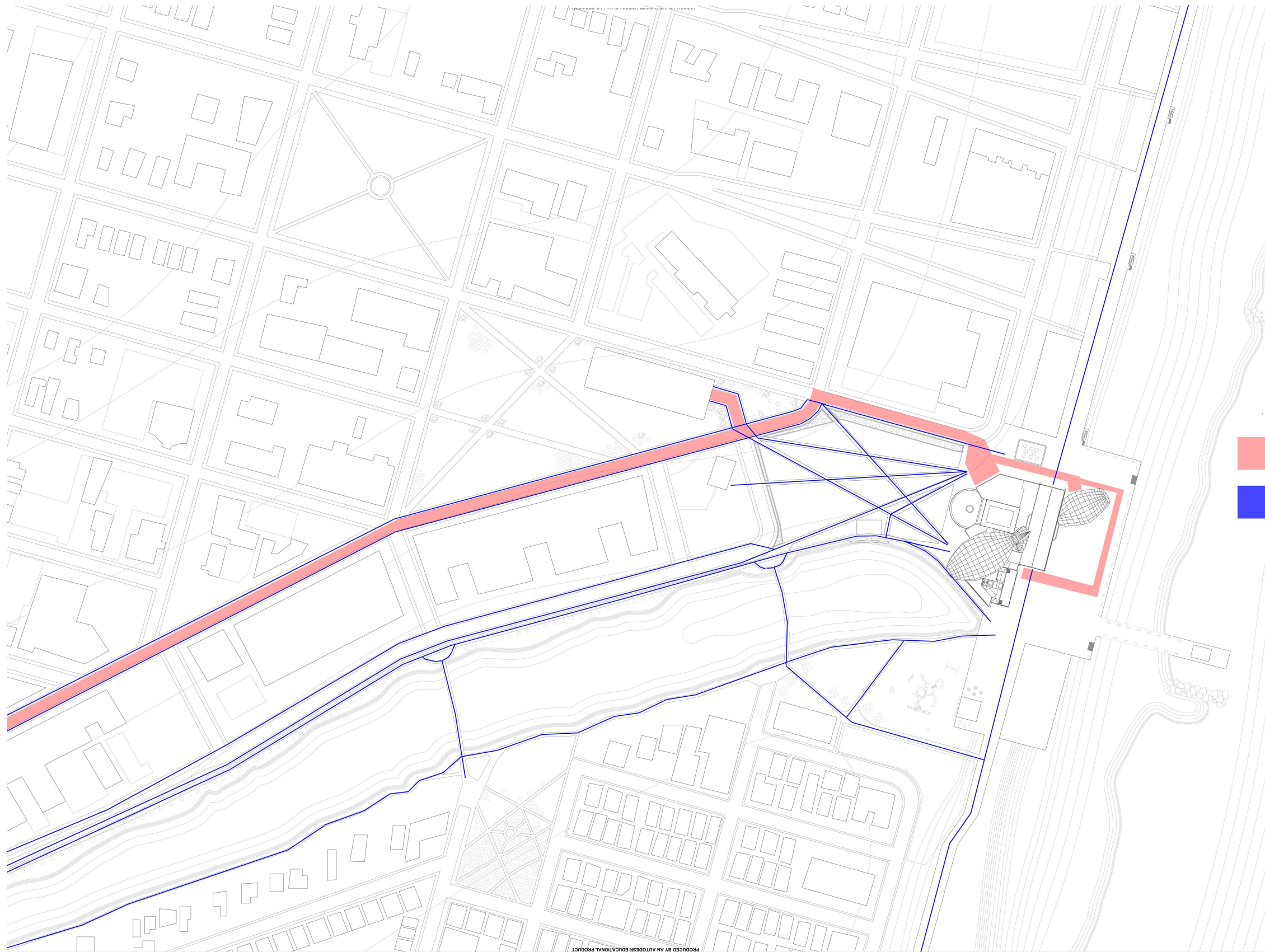


PRODUCED BY AN AUTODESK EDUCATIONAL PRODUCT

1" = 400'







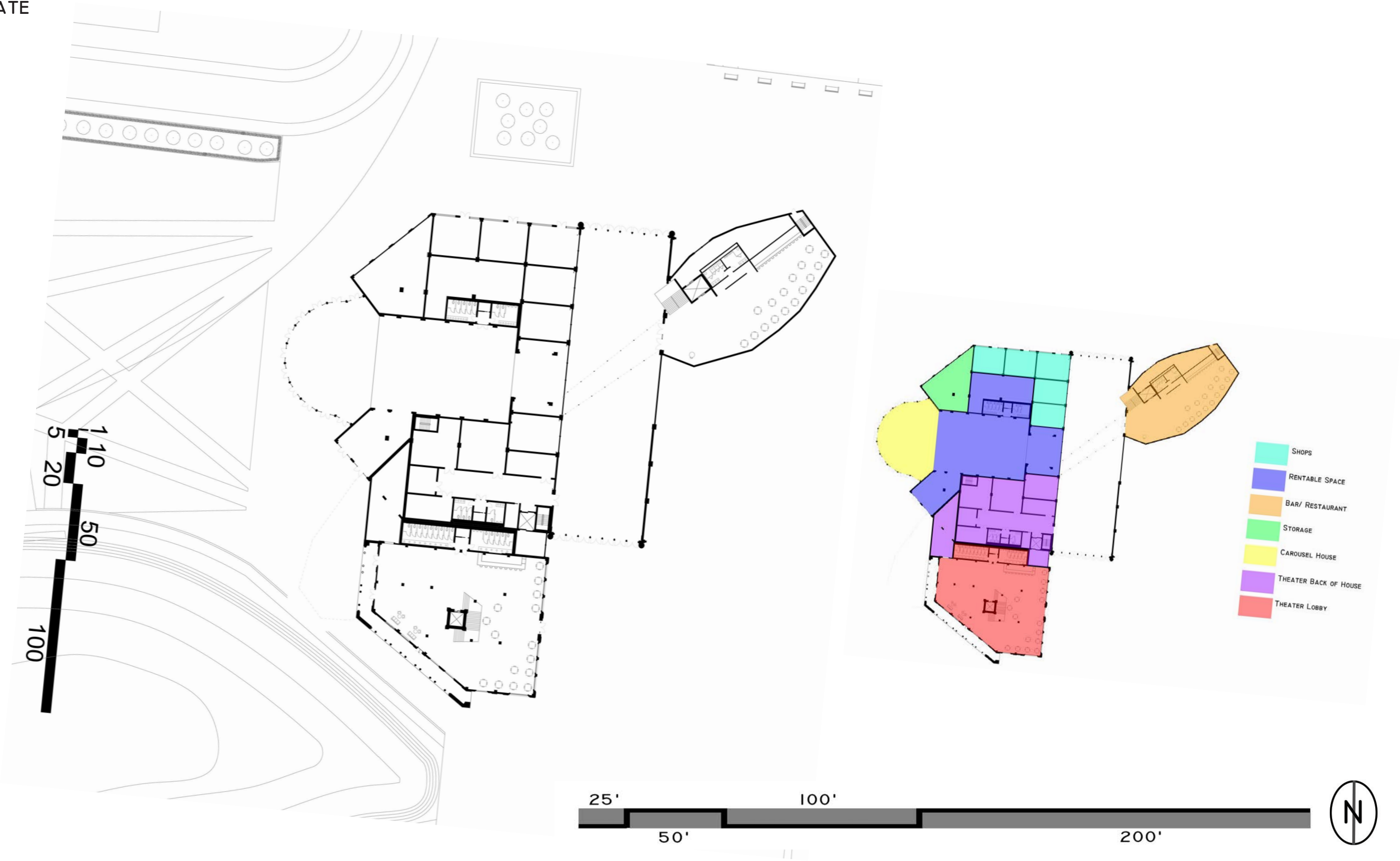
- SERVICE/ VEHICULAR
- PEDESTRIAN

1"= 400'

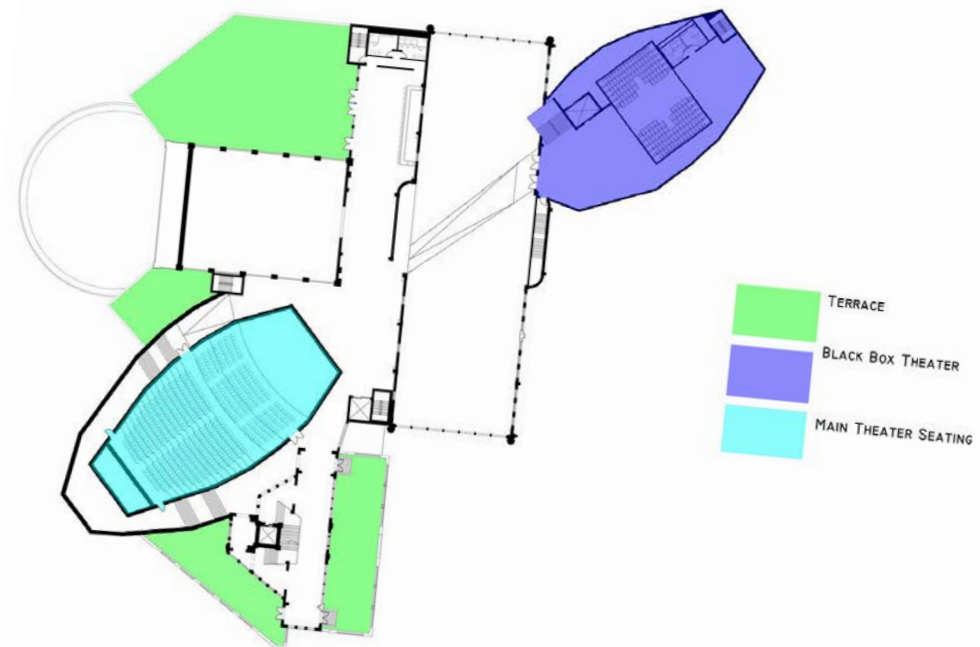
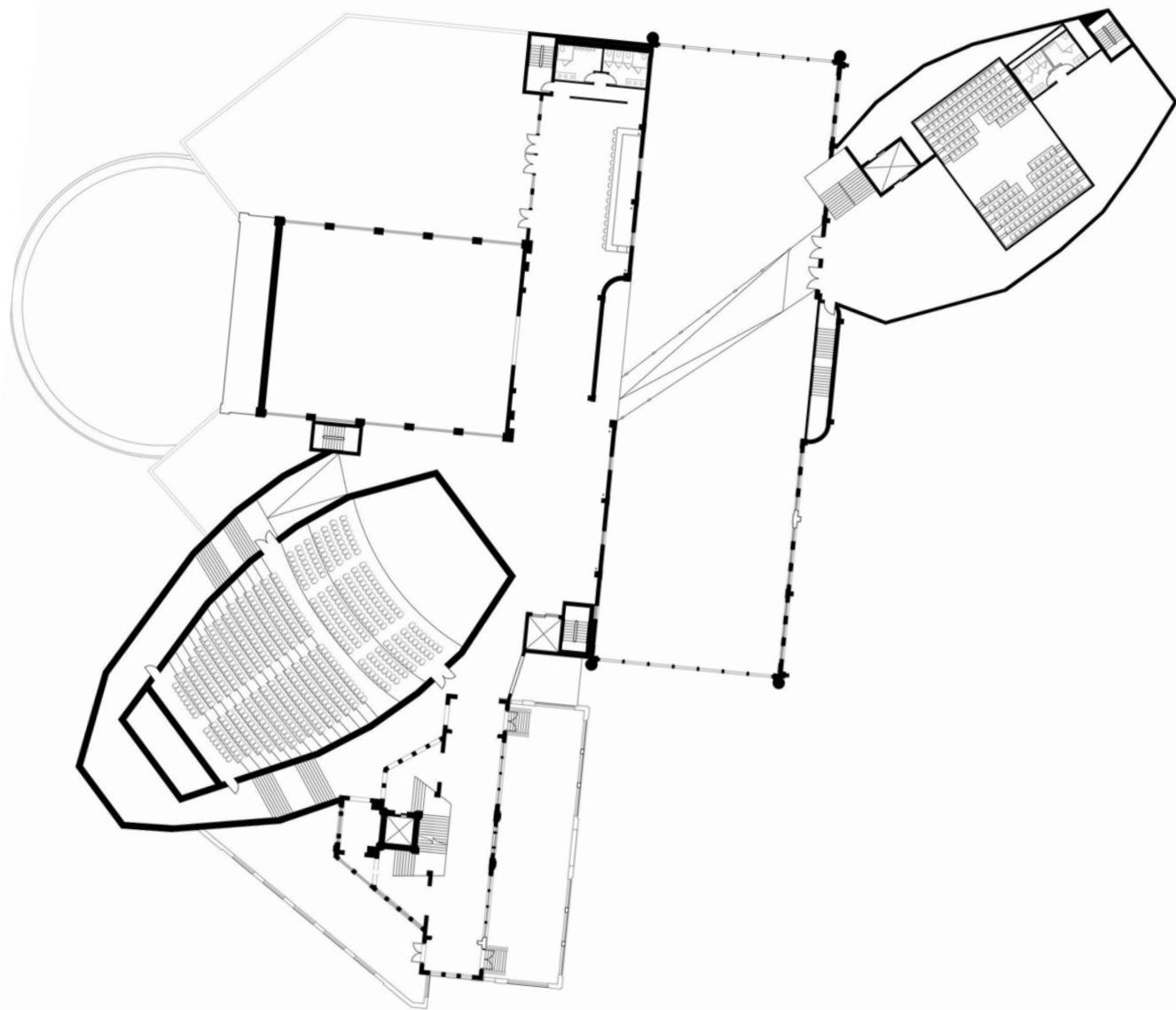


PROCESS

GATE



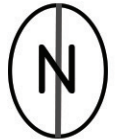
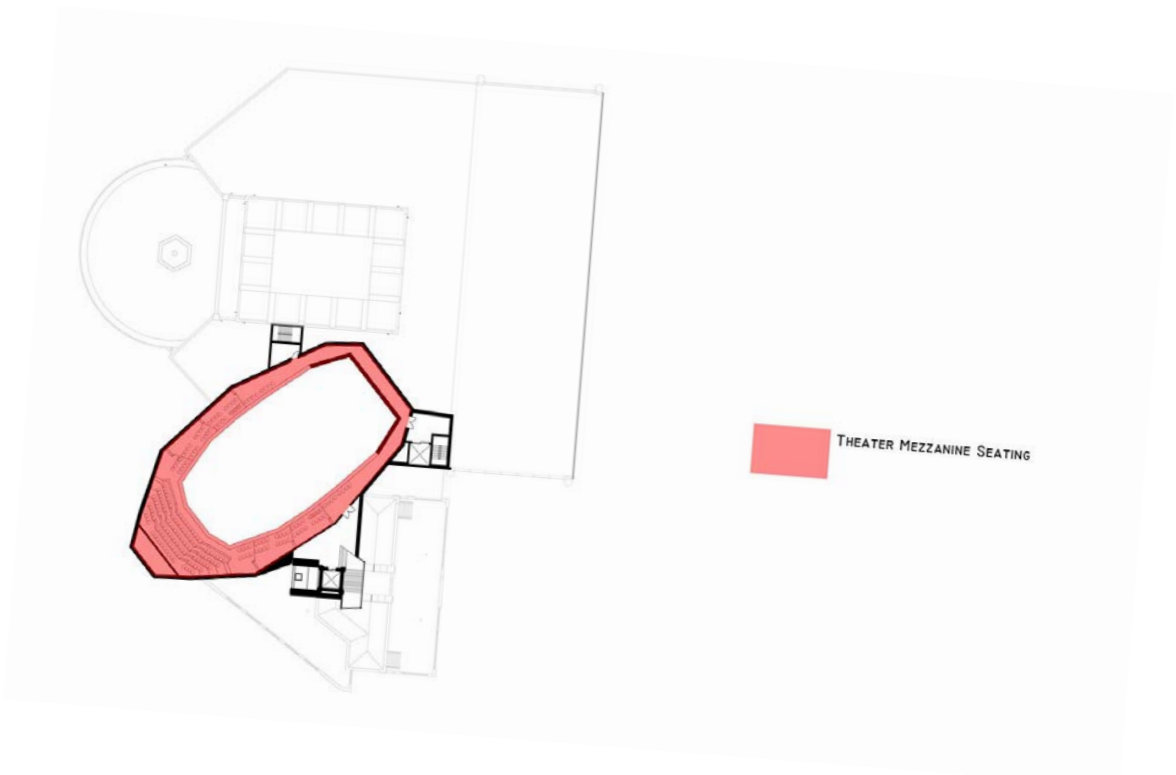
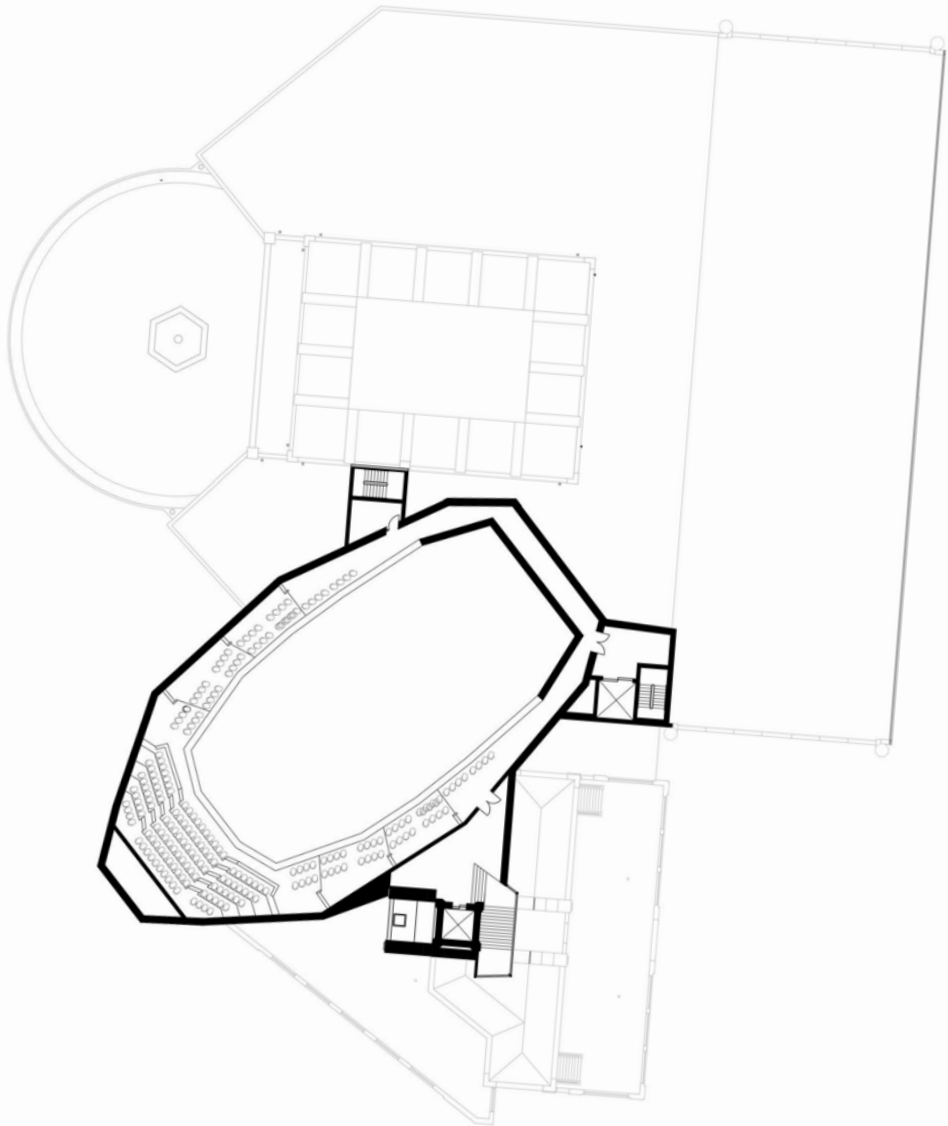




- TERRACE
- BLACK BOX THEATER
- MAIN THEATER SEATING



PROCESS  
GATE









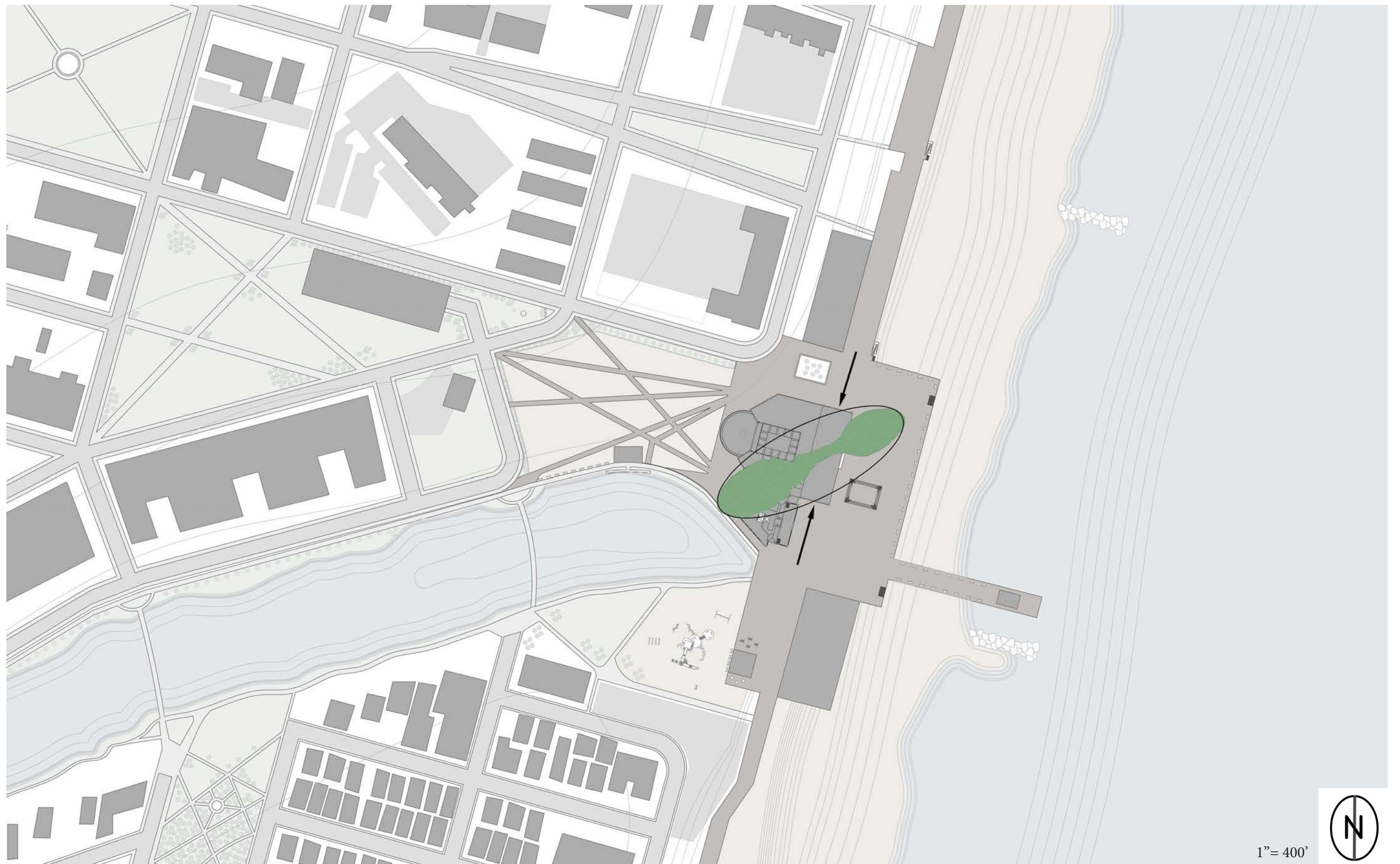


# FINAL PROJECT

---



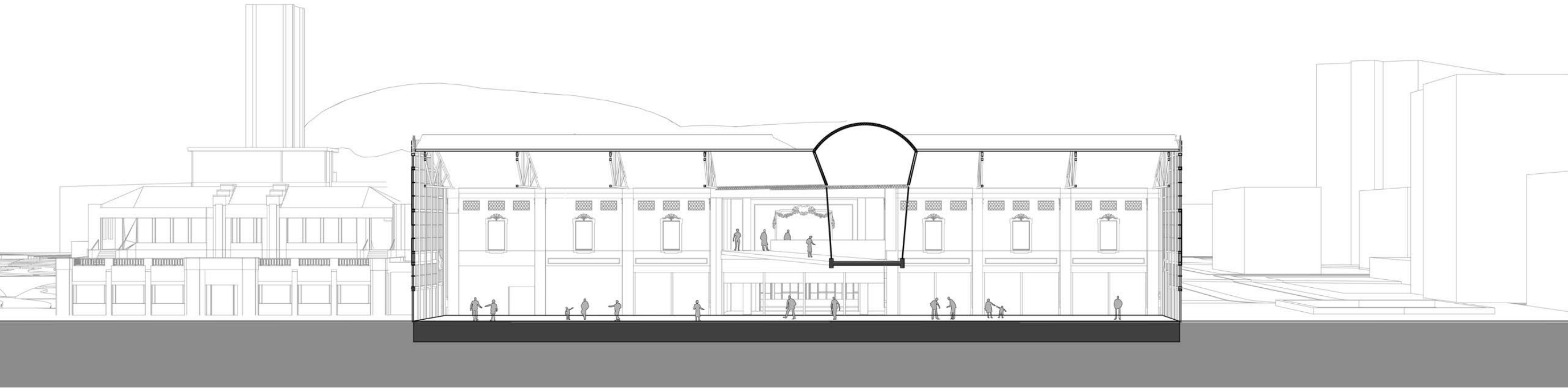
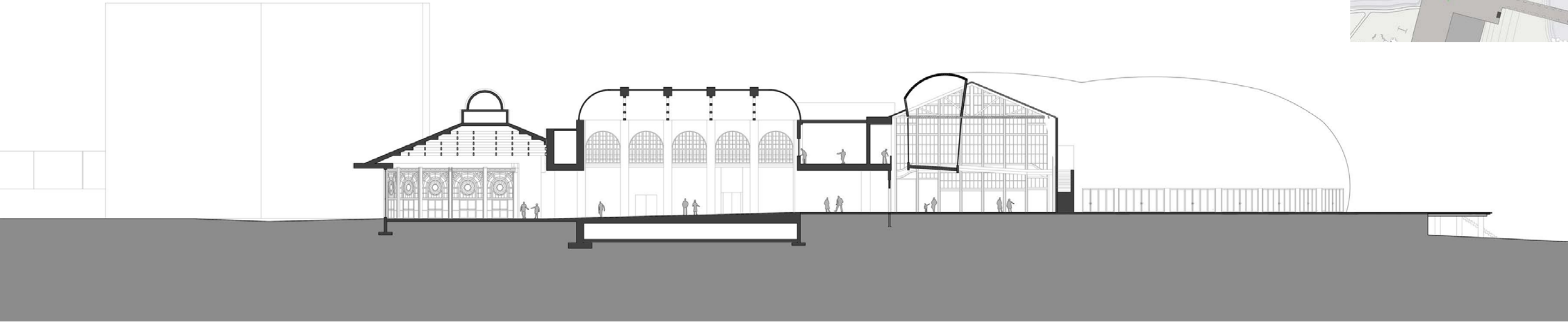
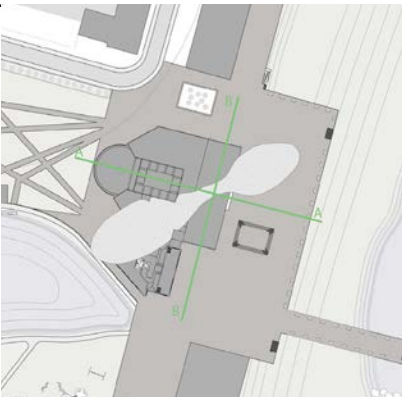




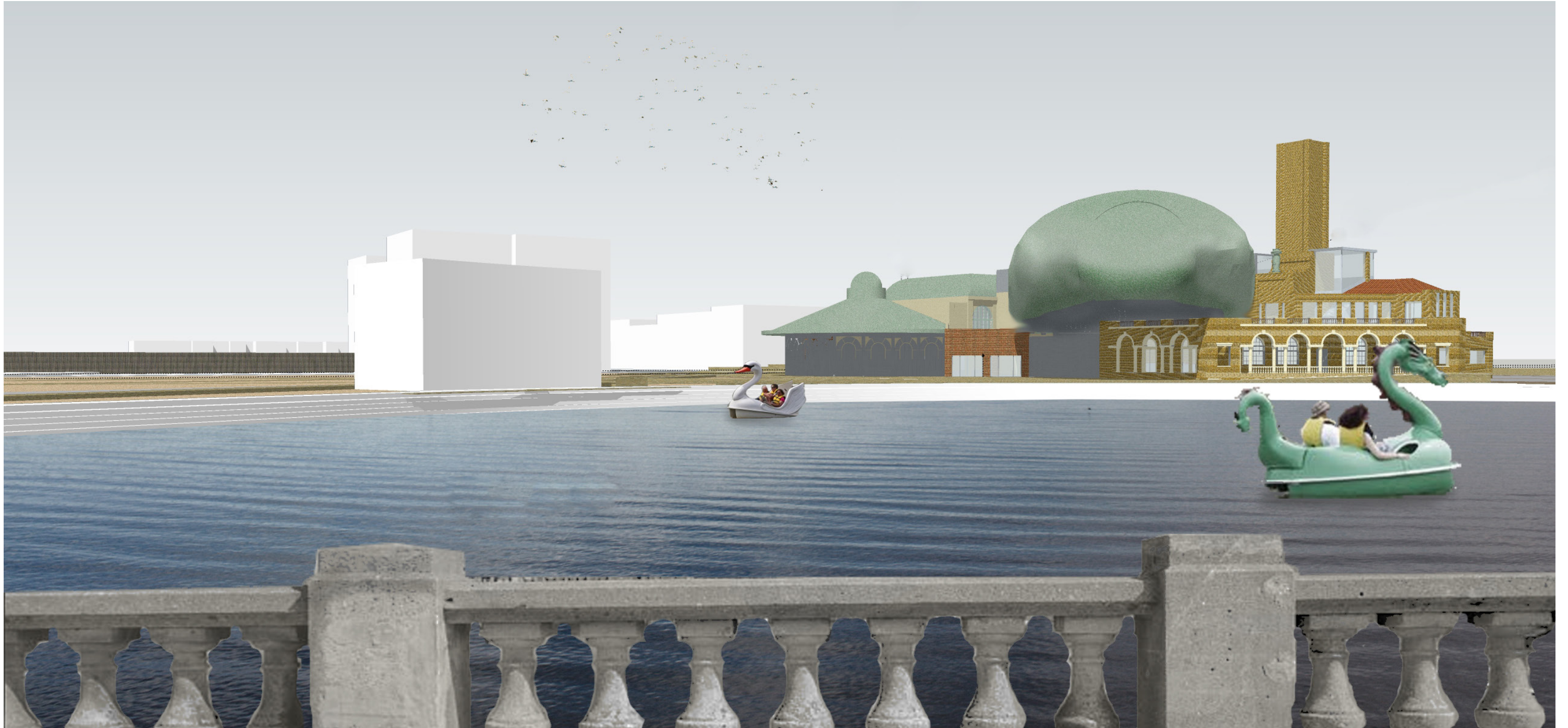
1" = 400'



FINAL  
CONCEPT



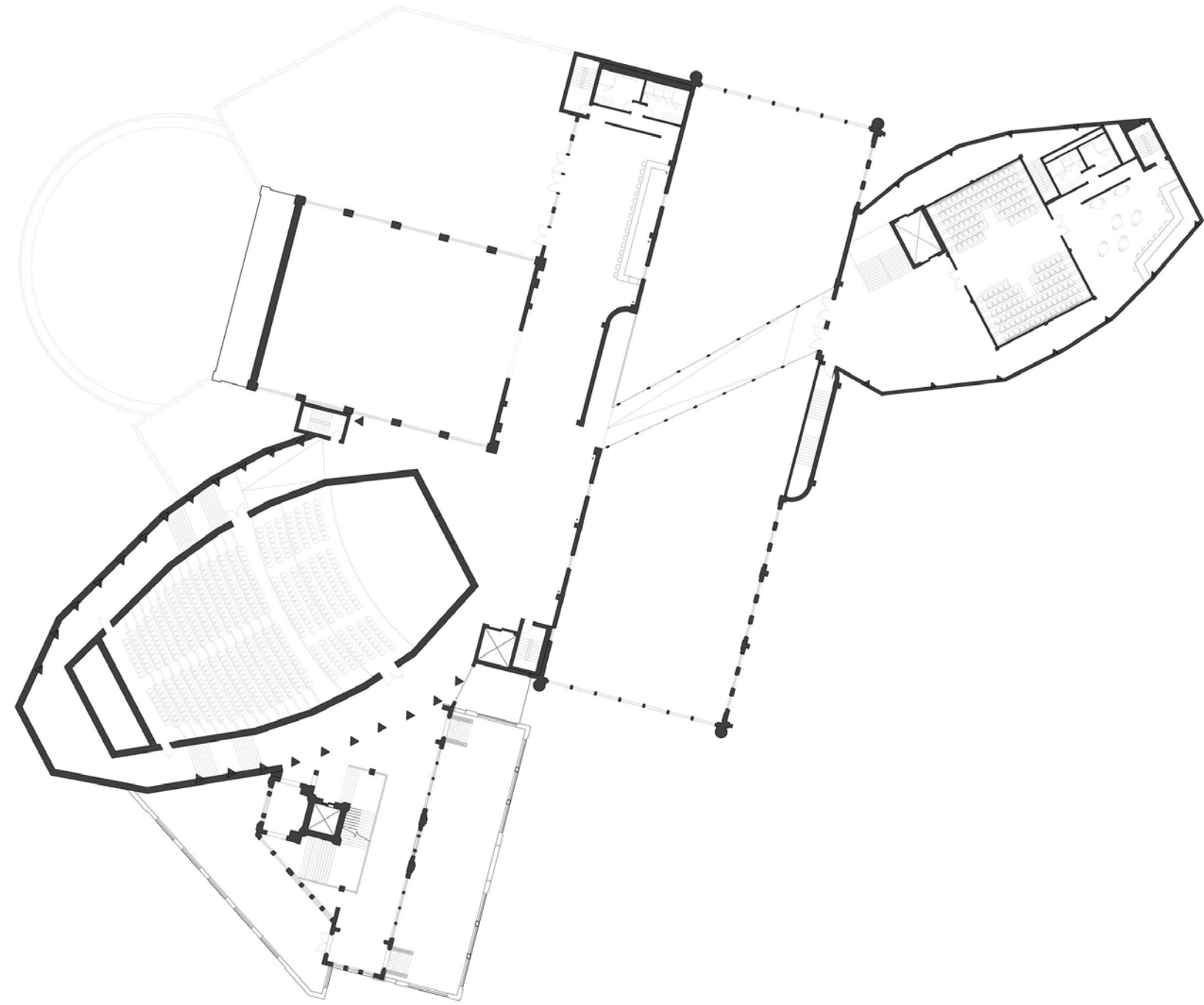


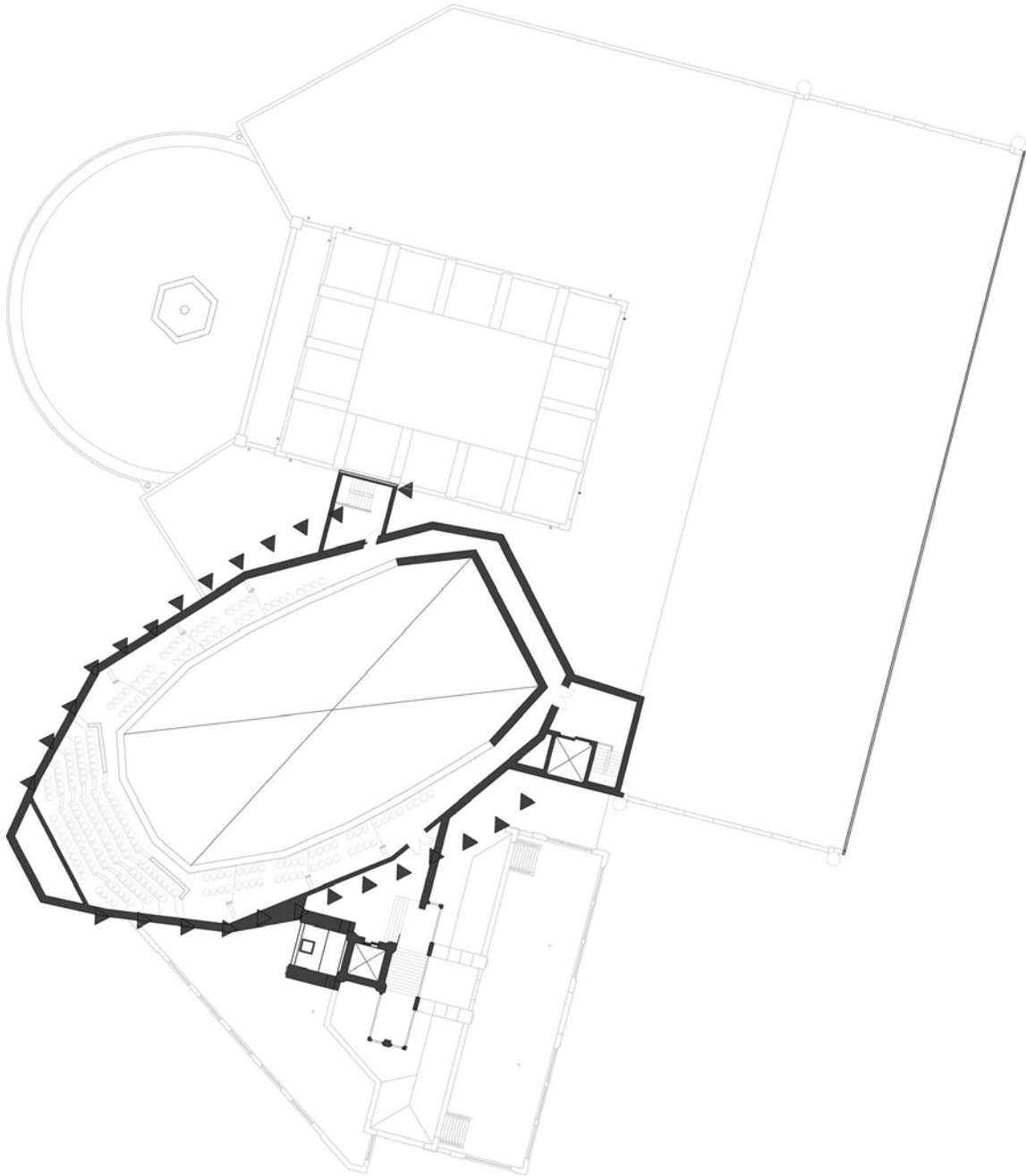


FINAL  
CONCEPT

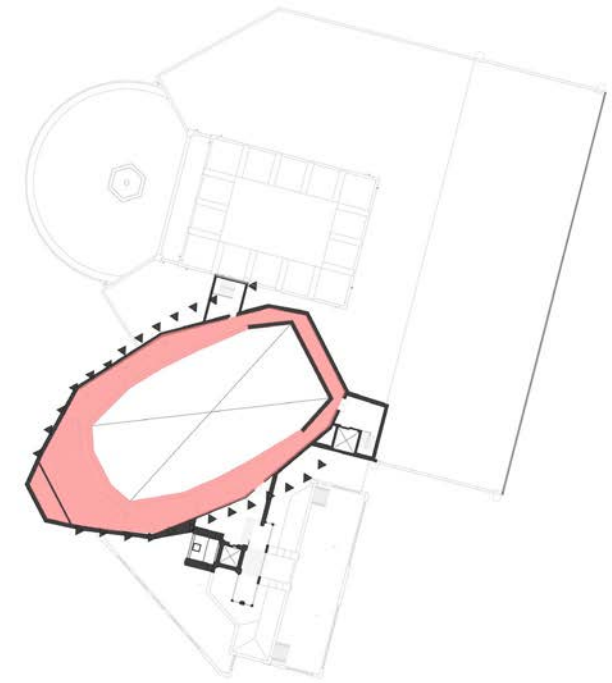
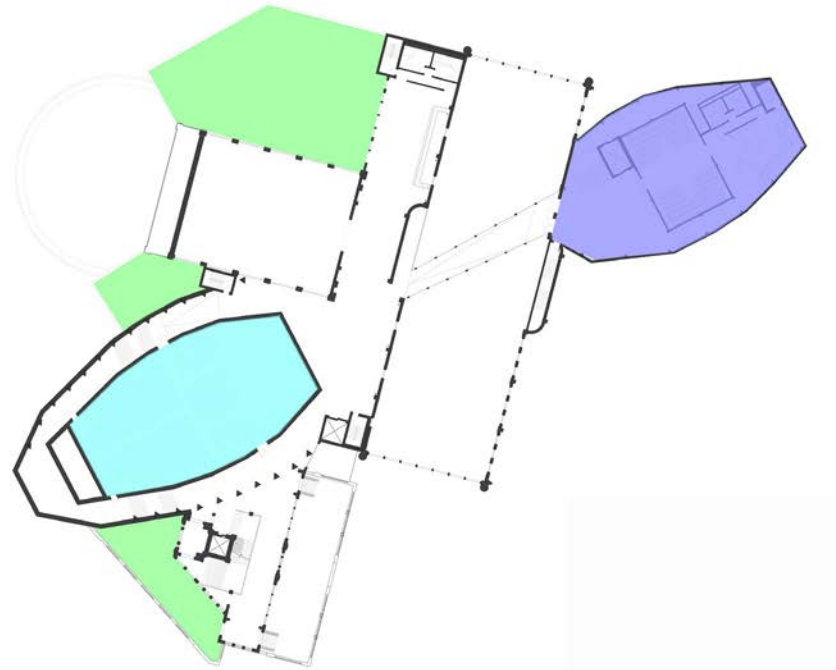












- SHOPS
- RENTABLE SPACE
- BAR/ RESTAURANT
- STORAGE
- CAROUSEL HOUSE
- THEATER BACK OF HOUSE
- THEATER LOBBY

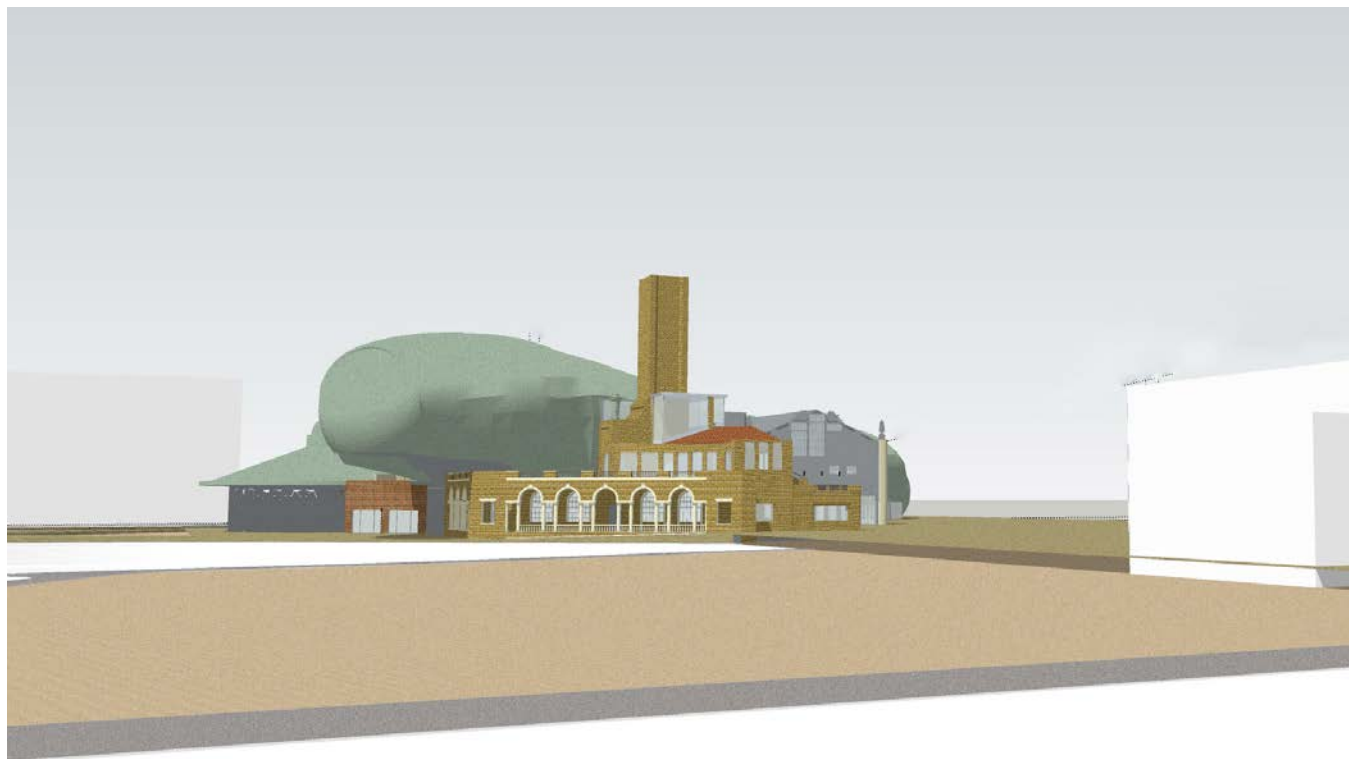
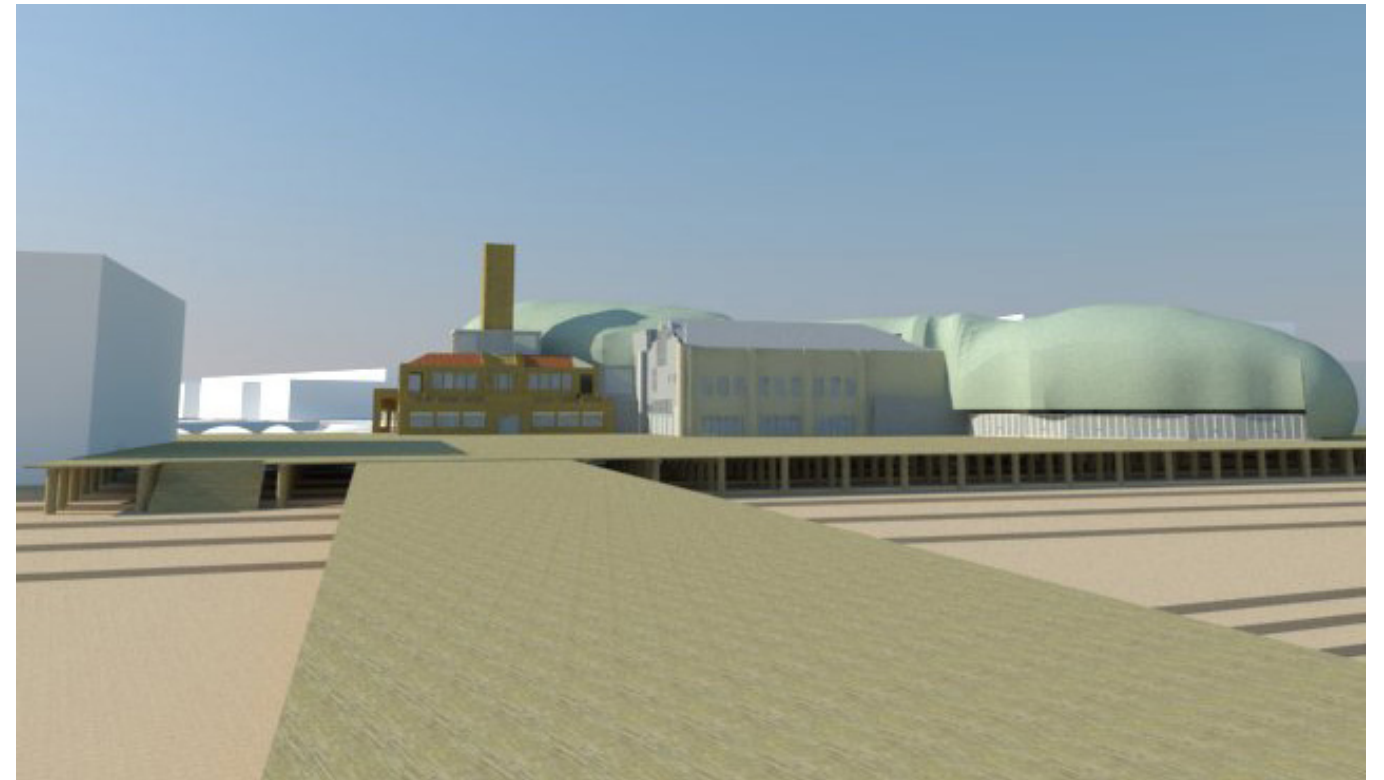
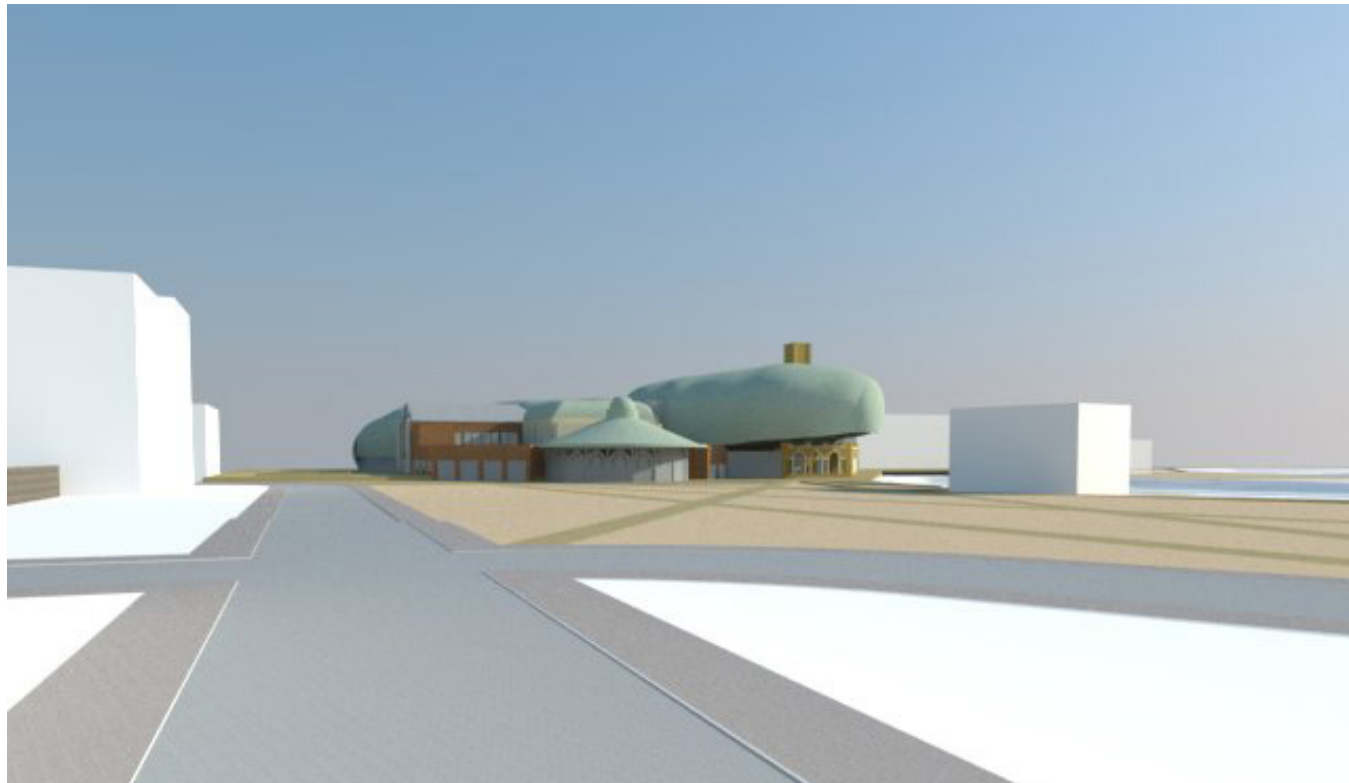
- TERRACE
- BLACK BOX THEATER
- MAIN THEATER SEATING

- THEATER MEZZANINE SEATING

# FINAL

---

## CONCEPT









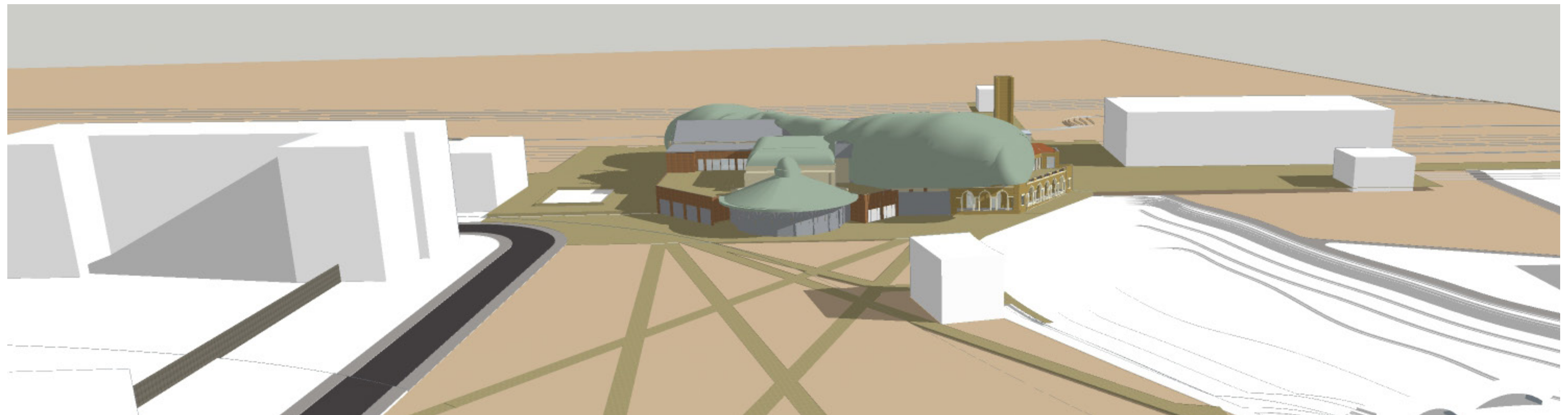
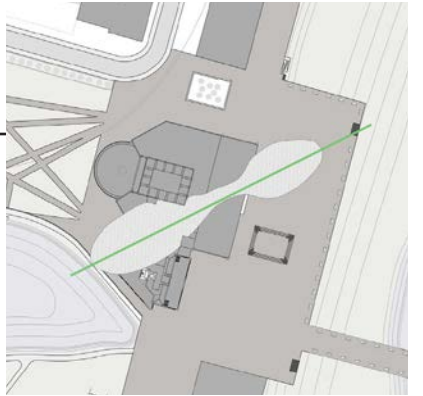
# FINAL

---

## CONCEPT







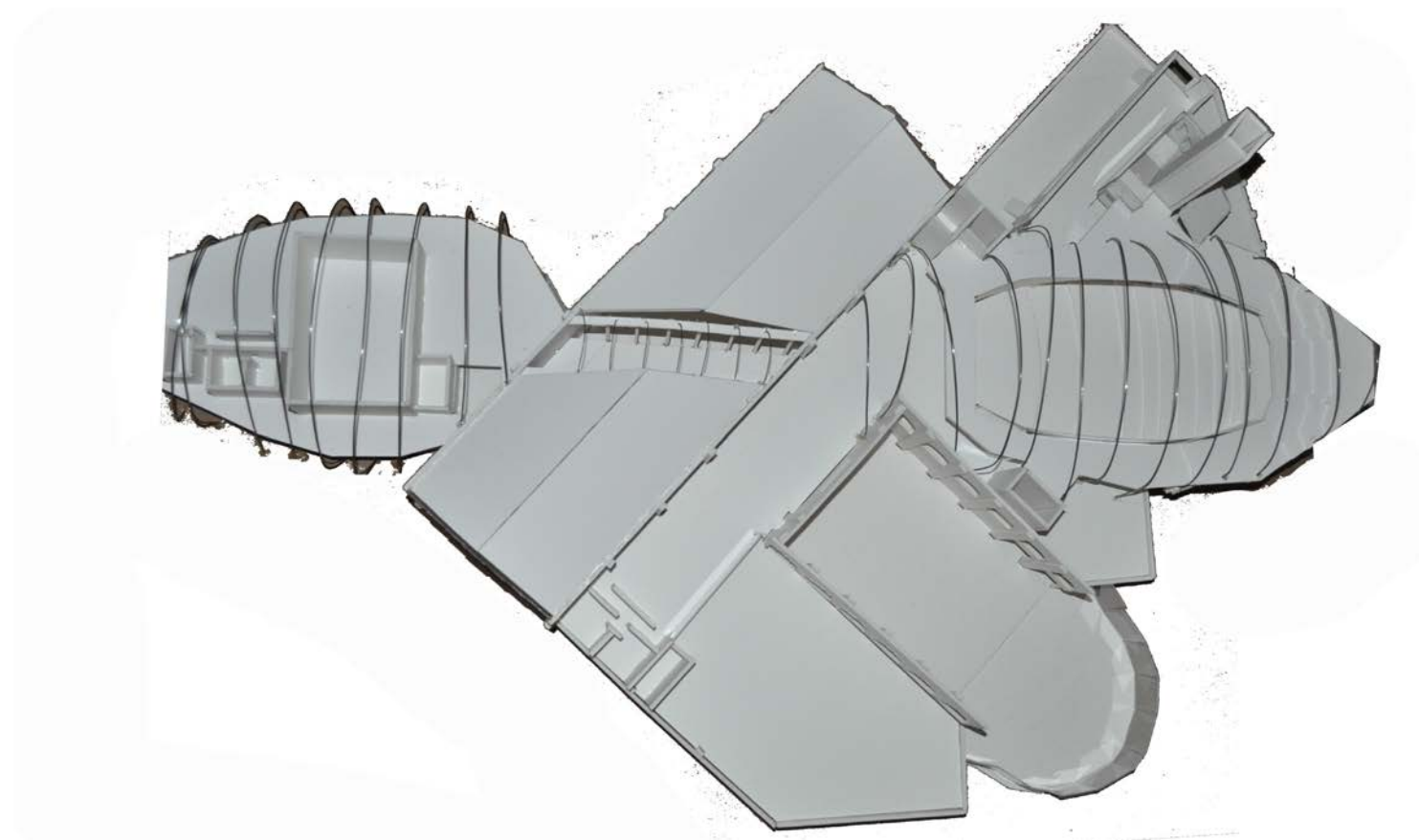
# FINAL

---

## CONCEPT



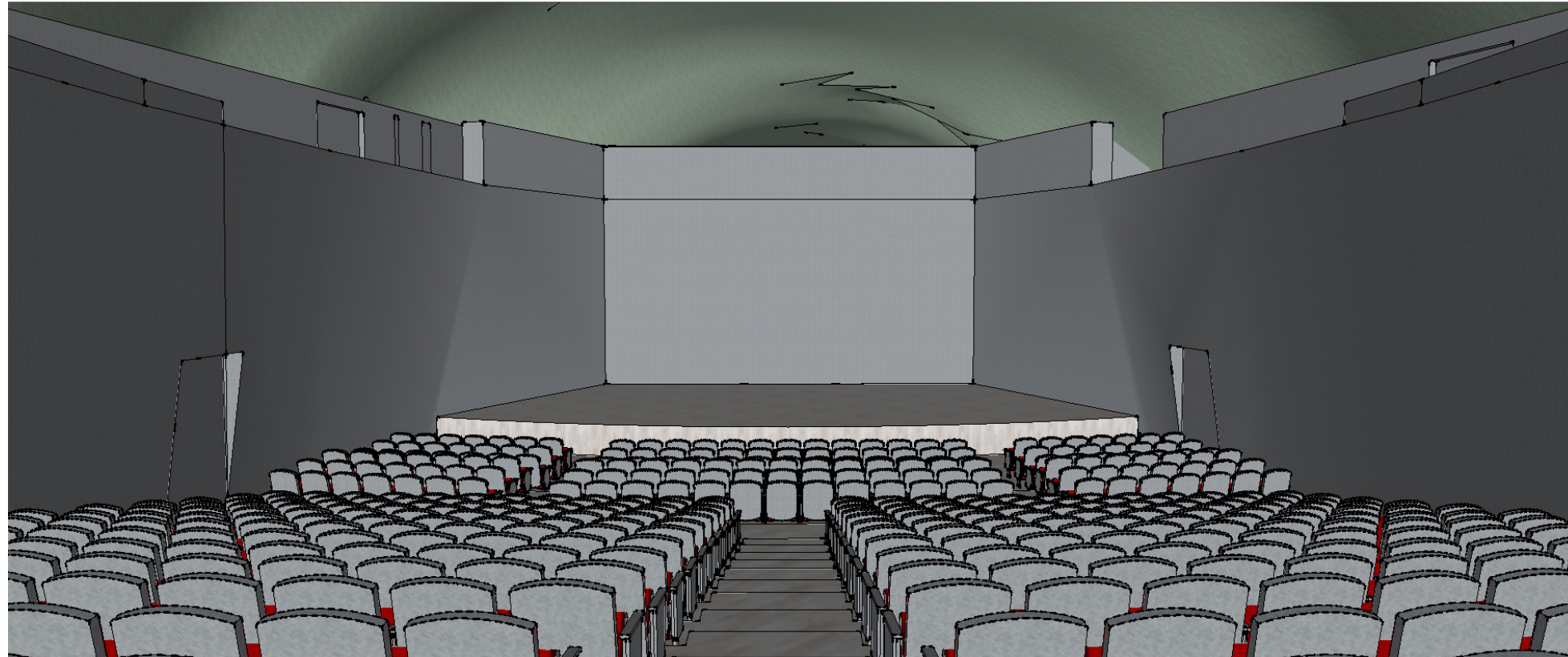




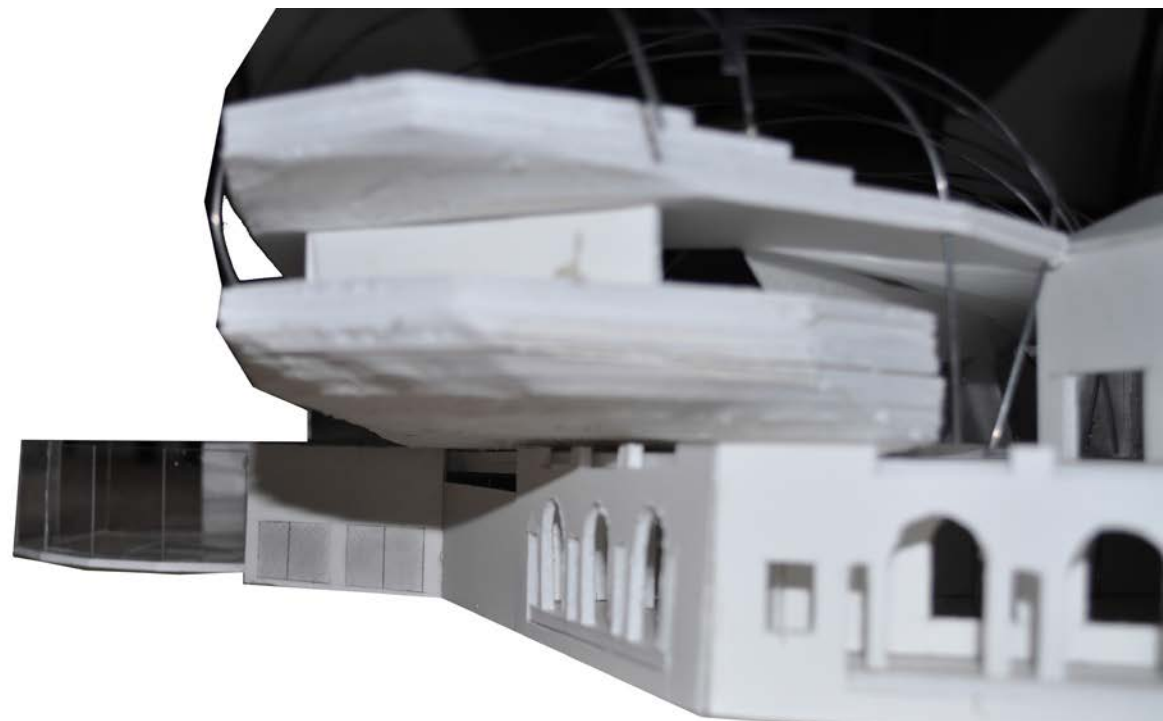
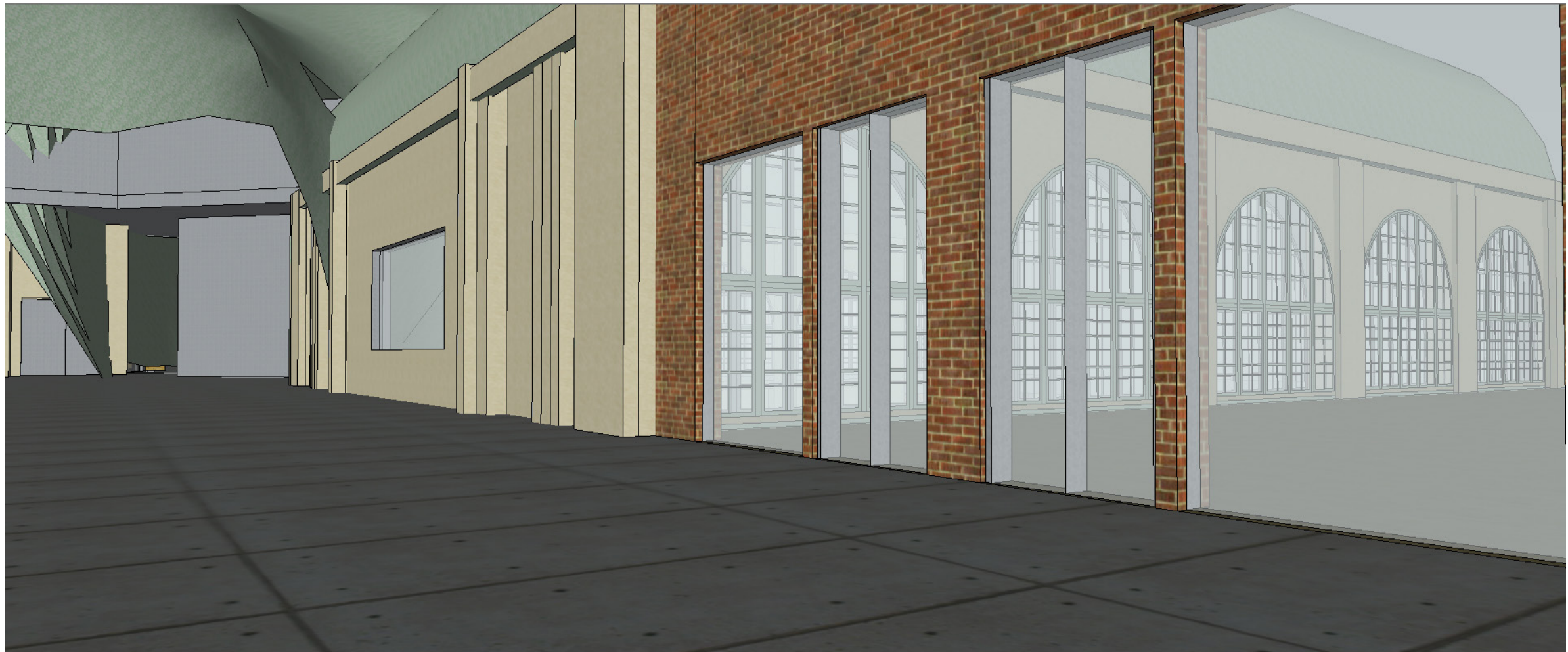
# FINAL

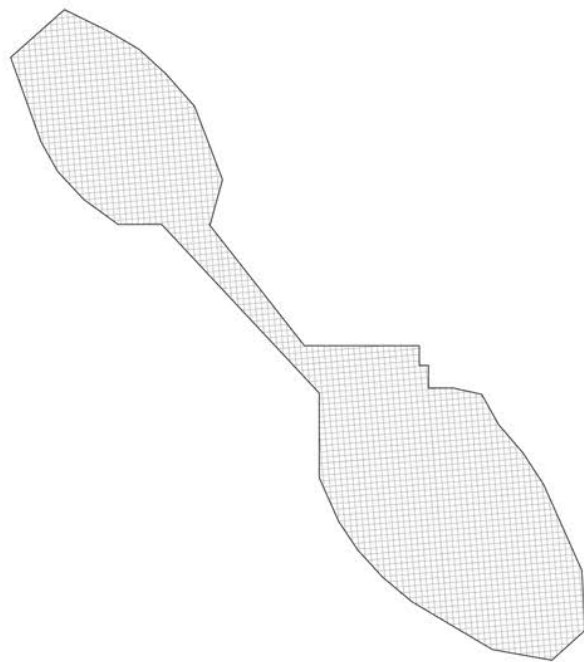
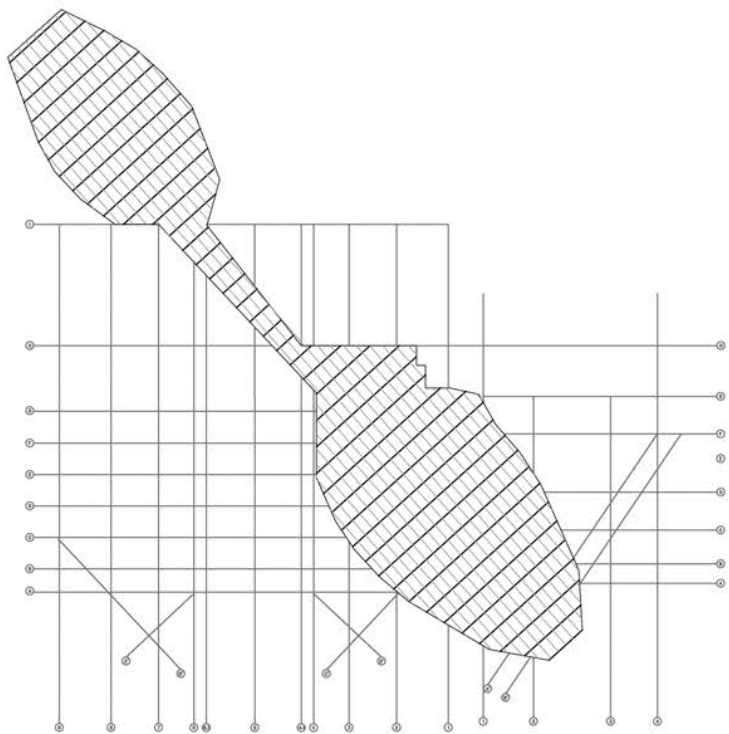
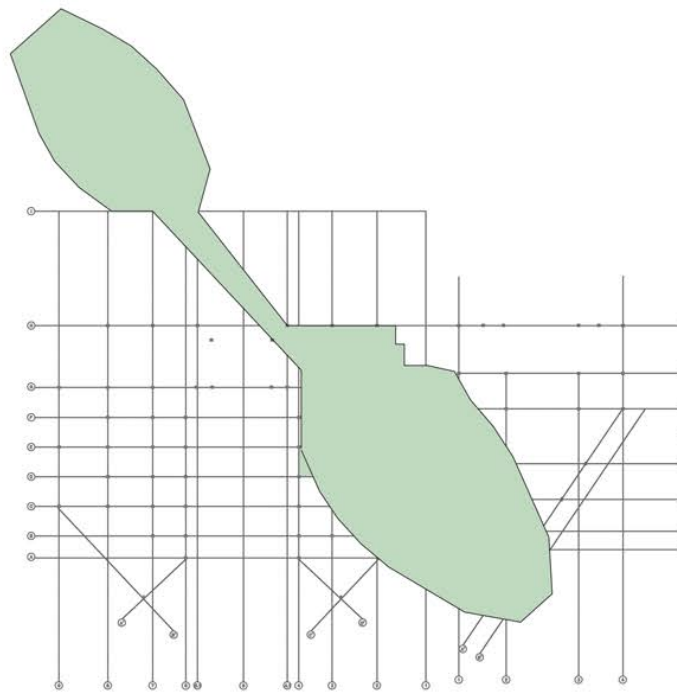
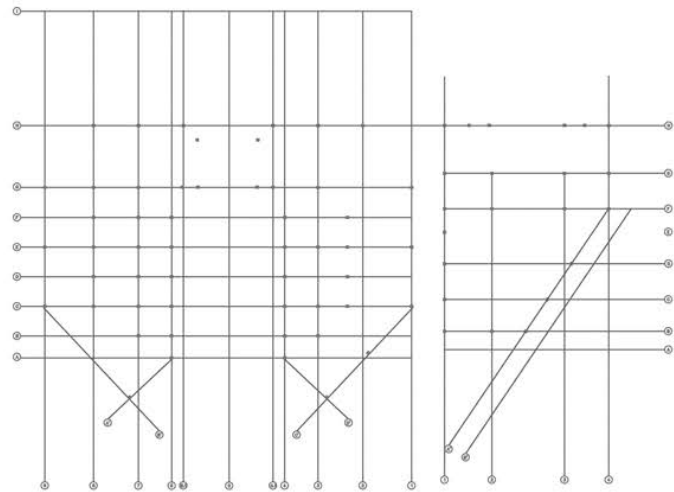
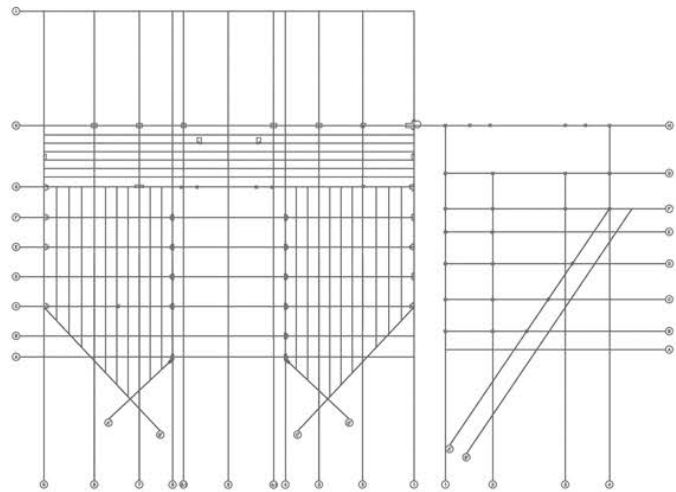
---

## CONCEPT

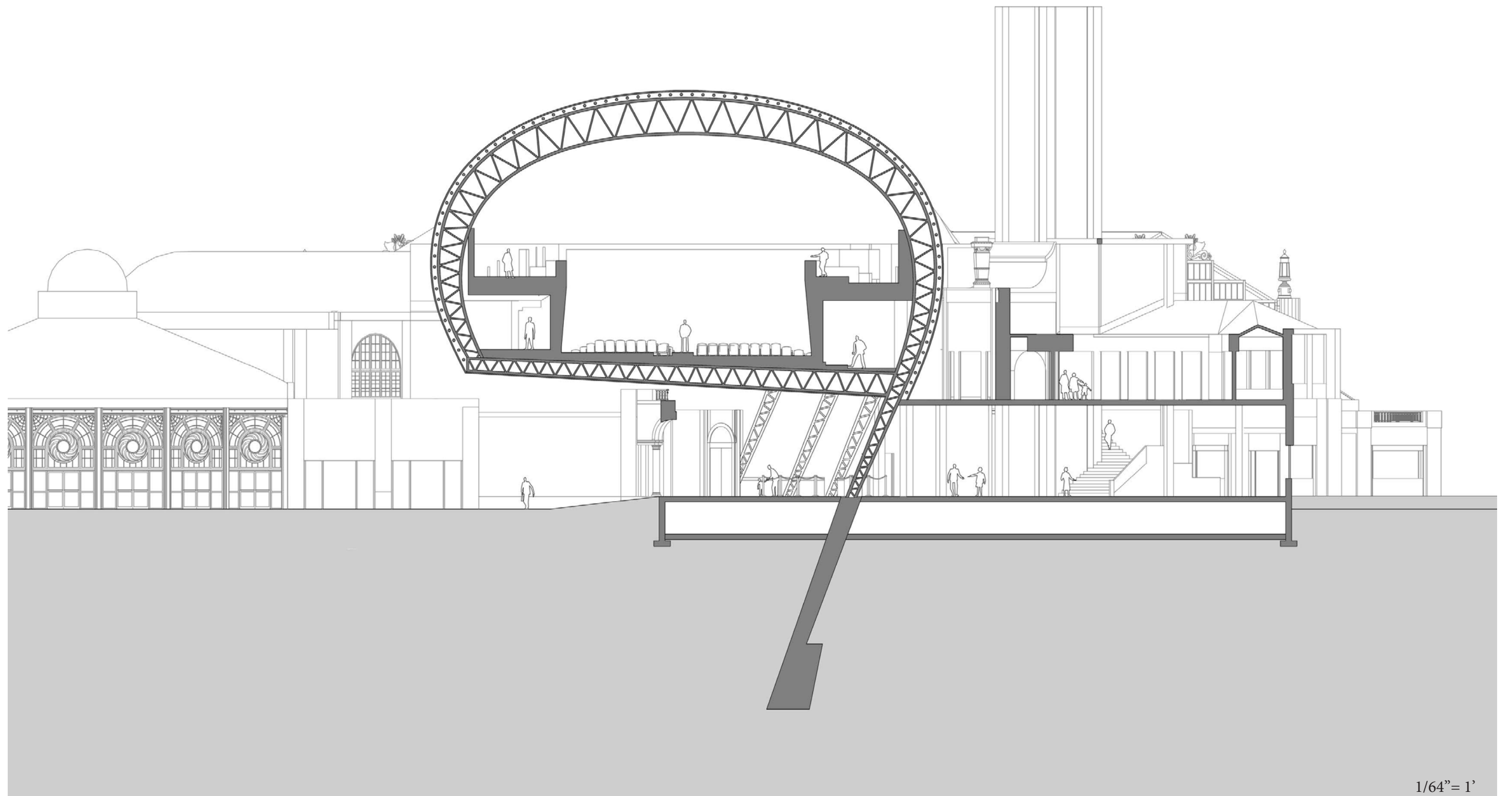






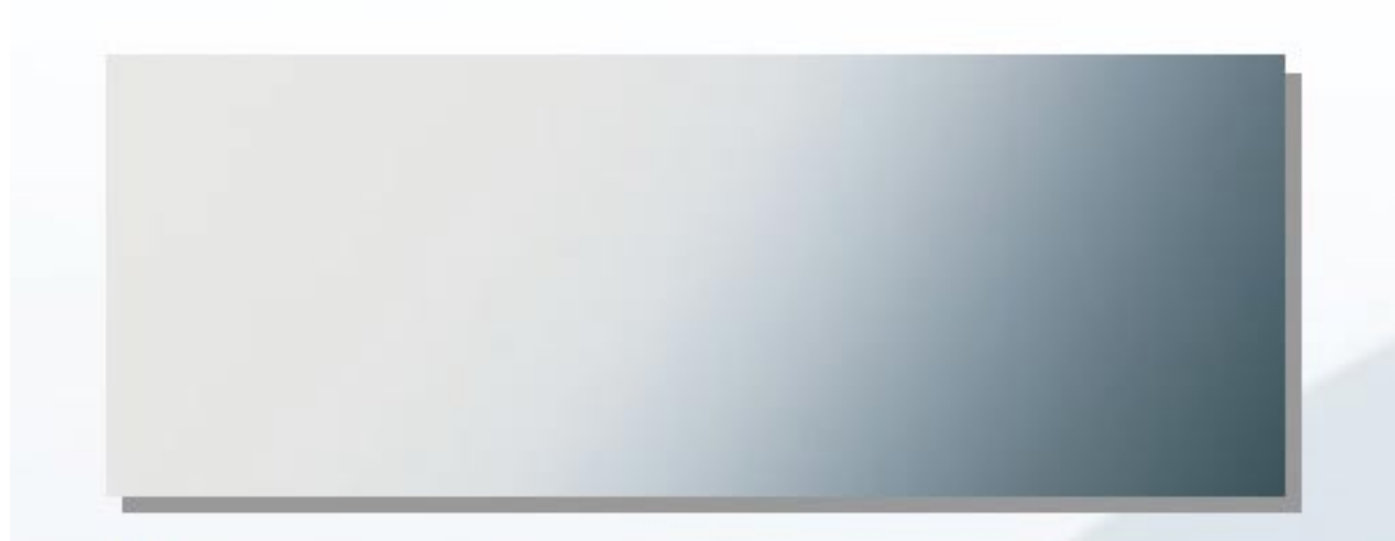






# FINAL

## SKIN MATERIAL



2P

A HIGHLY REFLECTIVE ULTRA-SMOOTH MIRROR FINISH WHICH IS ACHIEVED BY POLISHING AND BUFFING WITH SOFT CLOTH MOPS AND SPECIAL POLISHING COMPOUNDS. THIS SURFACE REFLECTS A CLEAR DISTINCT IMAGE



2K

THIS SMOOTH REFLECTIVE SURFACE MAKES IT PARTICULARLY SUITABLE FOR MOST ARCHITECTURAL APPLICATIONS, ESPECIALLY EXTERIORS WHERE ATMOSPHERIC PERFORMANCE IS CRITICAL. THE FINISH IS OBTAINED BY THE USE OF FINER GRIT BELTS OR BRUSHES WHICH GIVE A CLEAN CUT FINISH WITH A ROUGHNESS OF  $\text{Ra} = 0.5$  MICRONS MAXIMUM.



---

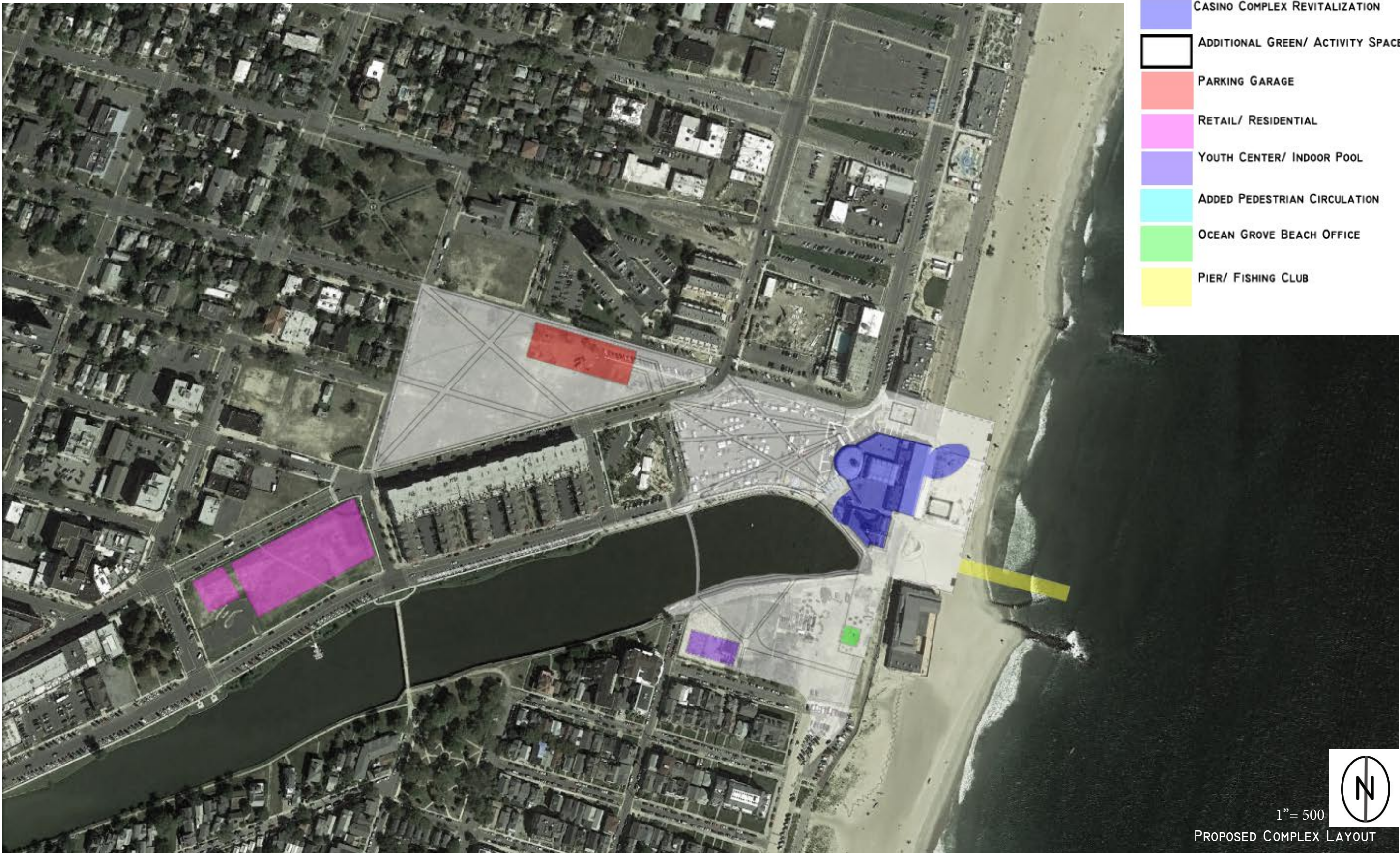
THE HISTORIC BUILDING IS CLAD IN BRICK WITH LIMESTONE ORNAMENTATION. THE FACADE IS NOT SMOOTH AND THE PROFILE OF THE BUILDING CONTAINS MANY RECESSES. TO CONTRAST THE ROUGH TEXTURE OF THE HISTORIC BUILDING, THE NEW INTERVENTION WANTED TO BE SOMETHING THAT WAS SMOOTH AND WOULD ALLOW FOR A CONTINUOUS PROFILE. STAINLESS STEEL PANELS ALLOWED FOR THIS.

BY COATING THE PANELS IN CHROMIUM OXIDE BEFORE INSTALLATION, THE PANELS WOULD CHANGE COLOR OVER TIME. CHROMIUM OXIDE CAUSES THE STEEL TO TURN GREEN IN THE SAME WAY THAT COPPER DOES AFTER OXIDATION. THE INTERVENTION WOULD, OVER TIME, BECOME SIMILAR TO THE ROOF OF THE HISTORIC STRUCTURE

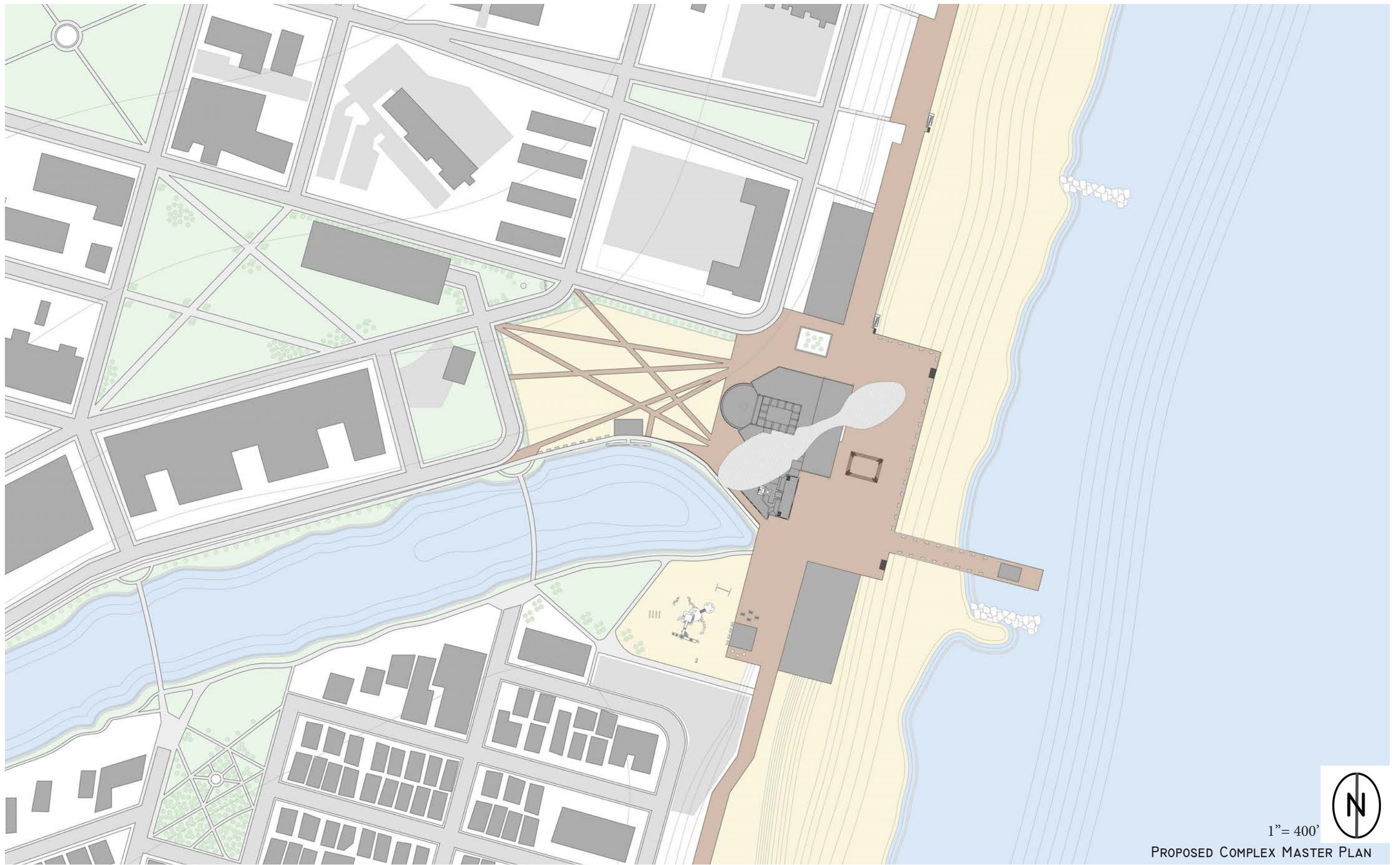
SOME PARASITES TAKE ON CERTAIN CHARACTERISTICS OF THEIR HOST AS A WAY TO ASSIMILATE AND BECOME MORE PROTECTED. THE TRANSFORMATION OF THE STEEL PANELS WOULD GIVE THE INTERVENTION THE APPEARANCE OF ASSIMILATION.



FINAL  
SITE

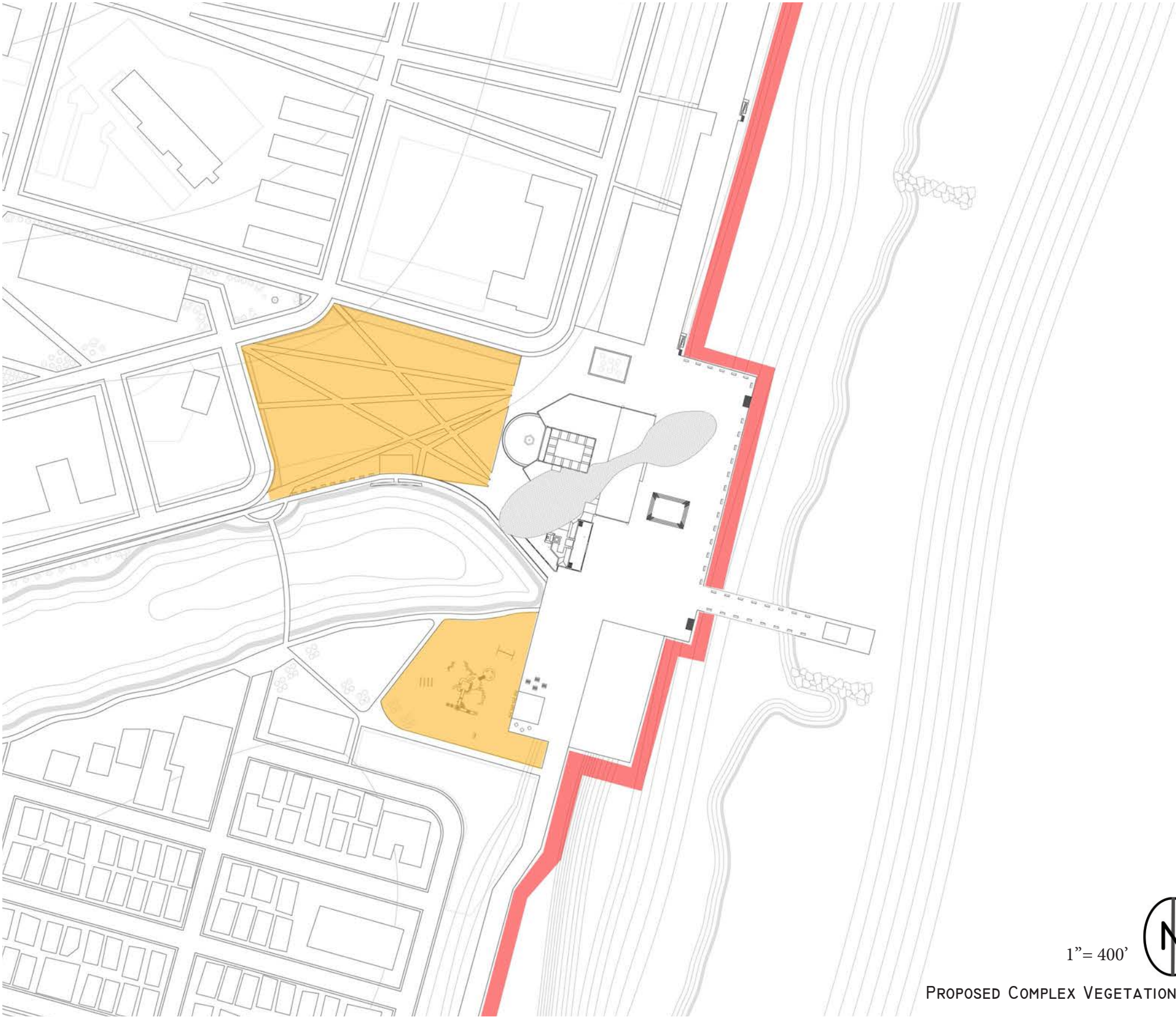








FINAL  
SITE



PRIMARY DUNE SYSTEM



DUNE GRASS



BAYBERRY BUSH



BEACH PLUM



SECONDARY DUNE SYSTEM



AMERICAN HOLLY TREE/ BUSH



SASSAFRAS TREE



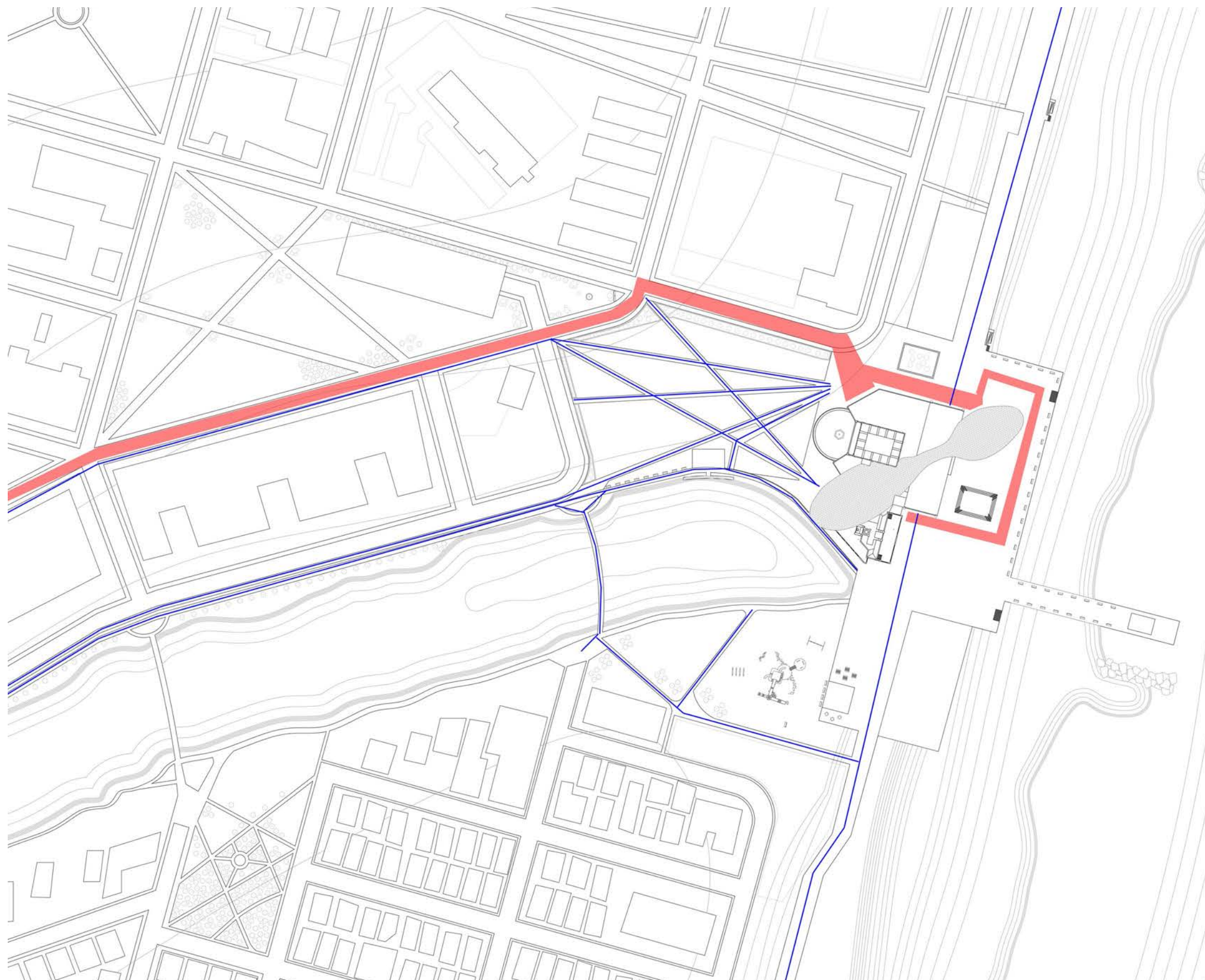
PITCH PINE TREE

1"= 400'



PROPOSED COMPLEX VEGETATION



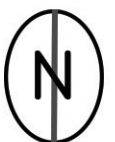


SERVICE/ VEHICULAR



PEDESTRIAN

1"= 400'



PROPOSED COMPLEX CIRCULATION





## FUTURE DEVELOPMENT

---

# FUTURE

---

THE INITIAL INTENTION OF THE THESIS WAS TO CREATE A SYMBIOTIC RELATIONSHIP BETWEEN TWO DIFFERENT ARCHITECTURES, STRUCTURES, PROGRAMS, AND BUILDINGS. THE INTERVENTION THAT MANIFESTED ITSELF ACCOMPLISHED THE INITIAL INTENTIONS OUTLINED, BUT DID NOT FULLY CAPITALIZE OR TAKE ADVANTAGE OF THE OPPORTUNITIES THAT PRESENTED THEMSELVES THROUGHOUT THE SEMESTER. THE DESIGN GOT OFF TO A SLOW START. THIS SLOW START DID CAUSE SOME PROBLEMS WHEN IT CAME TO DESIGN DETAILING, IT DID FORCE ME TO LOOK MORE CLOSELY AT THE DETAILS OF THE EXISTING BUILDING AND CONTEXT AND ACTUALLY DID HELP THE OVERALL DESIGN. THE STRUCTURE OF THE INTERVENTION WAS NOT FULLY REALIZED, NOR WAS IT POTENTIAL TO FURTHER ARTICULATE THE THESIS. FOR THE DESIGN TO REACH THE GOALS AND ASPIRATIONS THAT WERE ORIGINALLY INTENDED FOR IT, IT WOULD TAKE MORE TIME THAN ONE SEMESTER ALLOWED. I INTEND TO CONTINUE WORKING ON THIS THESIS AND DESIGN TO FULLY REALIZE ITS POTENTIAL. THIS SECTION OUTLINES WHAT WILL BE FOCUSED ON NEXT, DIFFERENT RULES THAT WILL BE FOLLOWED, AND NEW REALIZATIONS AND INTENTIONS THAT HAVE COME UP.

- INVESTIGATE PLAN OF BACK OF HOUSE AND LOBBY TO FURTHER BRING THE INTERVENTION INTO EXISTANCE IN THESE SPACES
- INVESTIGATE LAYOUT OF BLACKBOX
- RE-THINK BAR AREA UNDERNEATH BLACK BOX
- FURTHER INVESTIGATE AND EXPLOIT POTENTIAL OF STRUCTURE (CARRY MEP EQUIPMENT, CONTRAST/ ENHANCE HISTORIC BUILDINGS, ETC.)
- REFINE SHAPE
- INVESTIGATE MATERIALITY AND HOW A PANELING SYSTEM CAN ENHANCE THE OVERALL SHAPE AND INTEGRATION OF THE INTERVENTION
- INVESTIGATE "OLD AND NEW CONNECTION" POINTS TO ENHANCE THE INTEGRATION OF THE OLD AND NEW





---



# ANNOTATED BIBLIOGRAPHY

---

BLOSZIES, CHARLES. "REUSE AND REPURPOSING OF OLD BUILDINGS." OLD BUILDINGS, NEW DESIGNS: ARCHITECTURAL TRANSFORMATION. NY, NEW YORK: PRINCETON ARCHITECTURAL, 2012. pag.. PRINT.  
THIS PIECE DISCUSSES THE PROBLEMS ASSOCIATED WITH REPURPOSING OLD BUILDINGS AND GIVES SUGGESTIONS FOR SOLVING THESE PROBLEMS.

BOYER, M. CHRISTINE. "THE CITY AS RADICAL ARTIFICE." THE CITY OF COLLECTIVE MEMORY: ITS HISTORICAL IMAGERY AND ARCHITECTURAL ENTERTAINMENTS. CAMBRIDGE, MASS.: MIT PRESS, 1994. 479-493. PRINT.  
THIS PIECE WAS MOST VALUABLE FOR ITS IDEA OF THE AURATIC EXPERIENCE OF AN OCCUPANT AND THEIR SURROUNDINGS AND HOW THIS CAN CHANGE THE FEELING OF A SPACE.

BURNS, CAROL; "ON SITE: ARCHITECTURAL PREOCCUPATIONS" IN KAHN, A. ED.  
DRAWING, BUILDING, TEXT  
THIS PIECE EXPLAINS THE IMPORTANCE OF KNOWING NOT JUST THE PHYSICALITY OF YOUR SITE, BUT THE SOCIAL AND HISTORICAL ASPECTS AS WELL. CAROL BURNS ALSO EXPLAINS THE IMPORTANCE OF THE CHANGING ENVIRONMENT OF THE SITE.

CANTACUZINO, SHERBAN. RE-ARCHITECTURE: OLD BUILDINGS/NEW USES. NEW YORK: ABBEVILLE PRESS, 1989. PRINT.  
THE AUTHOR OUTLINES THE PROBLEMS OF CONVERTING BUILDINGS TO HAVE NEW USES BECAUSE OF THE IDEA OF FORM FOLLOWS FUNCTION. THE WORK GOES INTO DETAIL ABOUT KNOWING EVERYTHING THERE IS TO KNOW ABOUT THE BUILDING YOU ARE PRESERVING AND HOW THE PRESERVATION AND REUSE CAN FIT INTO THE HISTORIC PRESERVATION ACT OF 1966.

HERTZBERGER, HERMAN. SPACE AND THE ARCHITECT: LESSONS IN ARCHITECTURE 2. ROTTERDAM: OIO, 2000. PRINT.  
THIS PIECE DISCUSSES THE IMPORTANCE OF ARCHITECTURE BEING ABOUT MORE THAN JUST A SPACE. THERE NEEDS TO BE AN UNDERLYING IDEA. HERTZBERGER DEFINES AN ARCHITECTURAL CONCEPT AS A MORE ENDURING STRUCTURE FOR A MORE CHANGEABLE INFILL. THESE CONCEPT HAVE BEEN USED MANY TIMES BEFORE, BUT APPEAR NEW WHEN LOOKED AT DIFFERENTLY OR WITH A NEW PERSPECTIVE. THIS IDEA OF CONCEPT BEING A CONTINUOUSLY CHANGING DIRECTLY PLAYS IN TO HOW HERTZBERGER FEELS ARCHITECTURE AND SPACE SHOULD BE VIEWED AND INTERPRETED. HE RAISES MANY GOOD QUESTIONS AND IDEAS THAT ARCHITECTS SHOULD BE AWARE OF WHEN CONCEPTUALIZING AN ARCHITECTURAL PROJECT.

KOSTOF, SPIRO. "THE CITY." THE CITY SHAPED: URBAN PATTERNS AND MEANINGS THROUGH HISTORY. BOSTON: LITTLE, BROWN, 1991. 8-413. PRINT.  
SPIRO KOSTOF DESCRIBES THE EVOLUTION OF THE CITY, HOW IT GREW, AND WHAT FORCES CAUSED THESE DIFFERENT PATTERNS TO EMERGE.

McMORROUGH, JOHN. "NOTES ON THE ADAPTIVE RE-USE OF PROGRAM." PRAXIS 8 (2006): 103-110. PRINT.  
THE AUTHOR DESCRIBES THE CHANGING VALUE OF PROGRAM IN REALIZING ARCHITECTURE, THAT TODAY IT CAN BE CRITIQUED ON ITS QUALITY BECAUSE IT IS BASED ON SOCIAL IDEALS AND DEMANDS.

MONEO, JOSE RAFAEL. "PETER EISENMAN." THEORETICAL ANXIETY AND DESIGN STRATEGIES IN THE WORK OF EIGHT CONTEMPORARY ARCHITECTS. CAMBRIDGE, MA: MIT, 2004. N. PAG. PRINT.  
THIS PIECE DESCRIBES THE PROCESS OF ARCHITECTURE AS MORE IMPORTANT THAN THE FINISHED PRODUCT. EISENMAN DESCRIBES THE SUBSTANCE OF ARCHITECTURE AS ITS PROCESS.

NESBITT, KATE. "THE HANNOVER PRINCIPLES." THEORIZING A NEW AGENDA FOR ARCHITECTURE: AN ANTHOLOGY OF ARCHITECTURAL THEORY : 1965-1995. NEW YORK: PRINCETON ARCHITECTURAL, 1996. N. PAG. PRINT.  
AN OUTLINE OF PRINCIPLES THAT ARCHITECTS MUST FOLLOW IN ORDER TO DESIGN SUCCESSFUL STRUCTURES.

PETERS, TOM FRANK. AN AMERICAN CULTURE OF CONSTRUCTION. NEW HAVEN: YALE UNIVERSITY, 1989. PRINT.  
TOM F. PETERS ANALYZES THE THEORY, THOUGHT PROCESSES, AND VALUES THAT SHAPE CONSTRUCTION IN THE UNITED STATES AND EUROPE. HE EXPLAINS HOW TWO DIFFERENT PROCESSES OF THOUGHT CAN INFLUENCE THE SAME CONCEPT AND MOLD IT INTO TWO DIFFERENT IDEAS.

TSCHUMI, BERNARD, AND REM KOOLHAAS. "2 ARCHITECTS 10 QUESTIONS ON PROGRAM." PRAXIS 8 (2006): 6-15. PRINT.  
THIS ARTICLE SHOWCASES THE DIFFERENT IDEOLOGIES THAT EXIST WITHIN ARCHITECTURE BY COMPARING THE ANSWERS TO QUESTIONS BY TSCHUMI AND KOOLHAAS.





# FINAL PRESENTATION BOARDS

---

# FINAL PRESENTATION BOARDS

## A COMMENSALIST ARCHITECTURE INTERVENING WITH HISTORY FOR ASBURY PARK, NJ

CAITLIN OSEPCCHUK

**COMMENSALISM** (KUH - MEN - SUH - LIZ - UH M)

NOUN

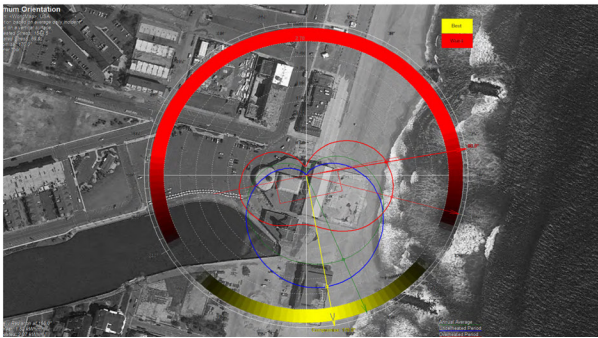
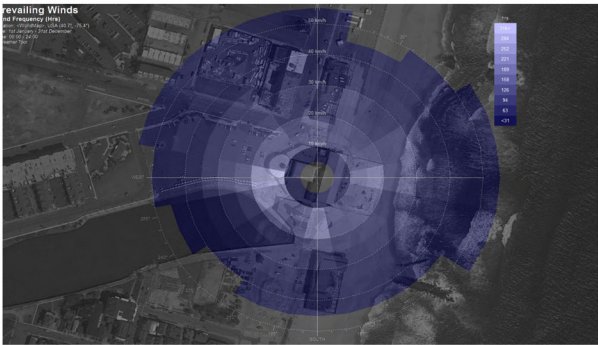
AN ASSOCIATION BETWEEN TWO ORGANISMS IN WHICH ONE BENEFITS AND THE OTHER DERIVES NO HARM



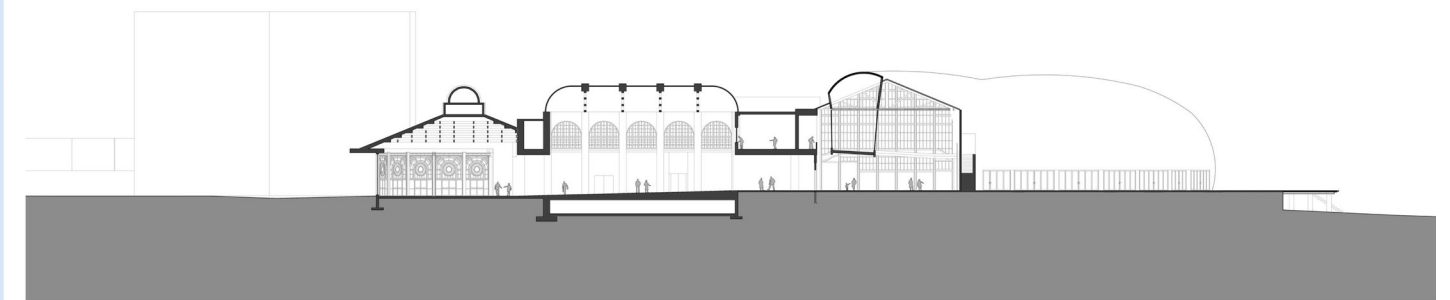
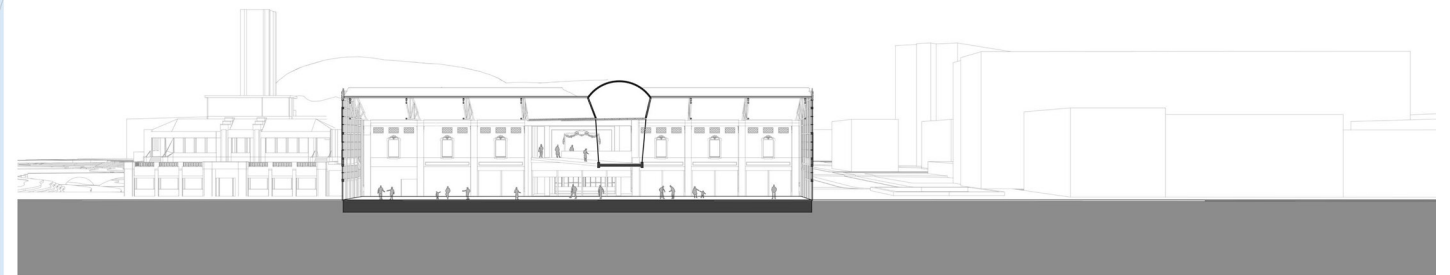
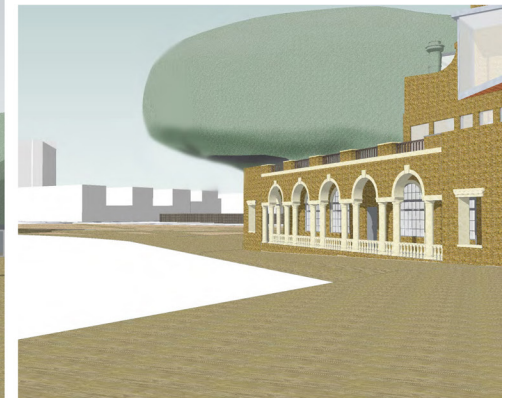
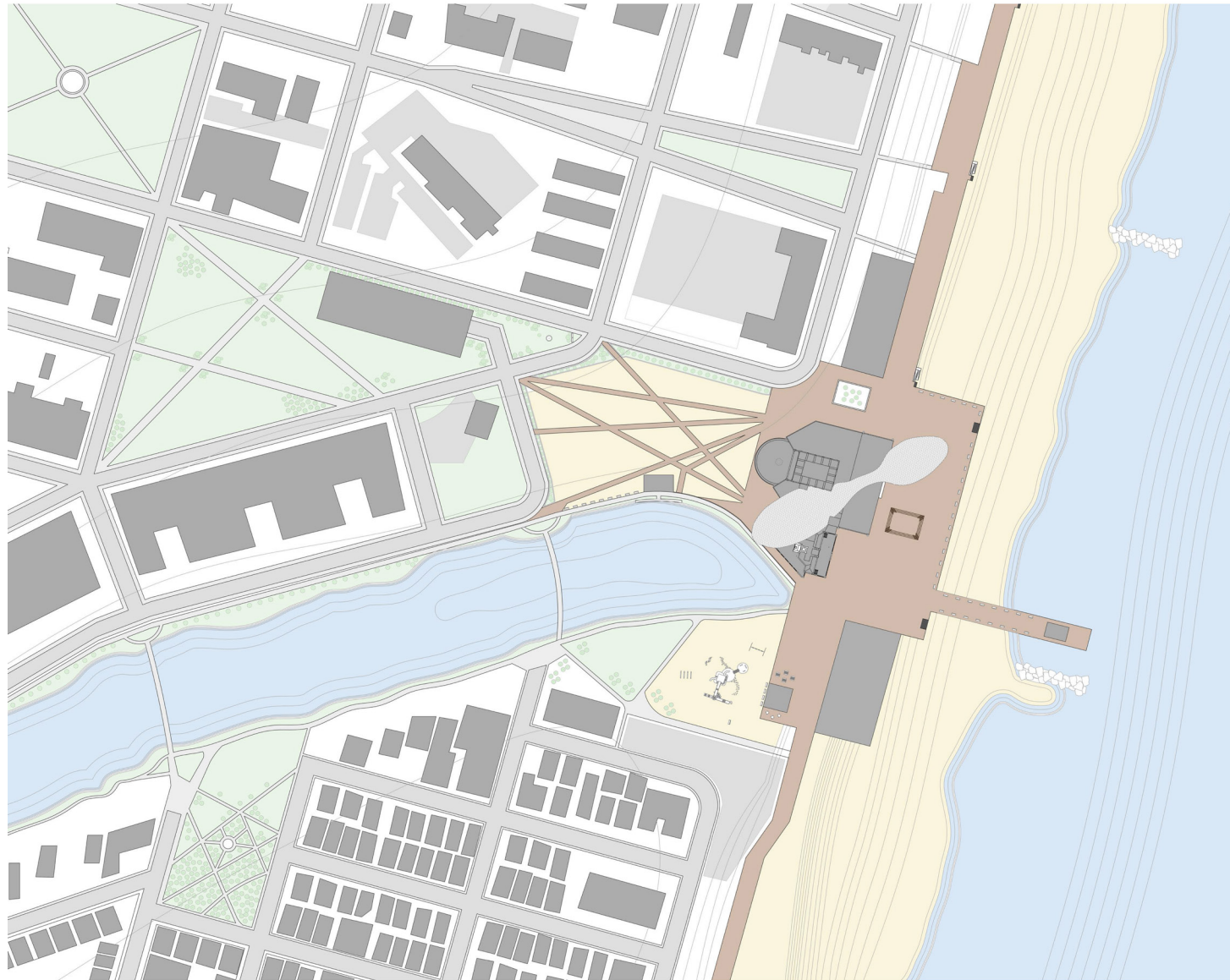
THROUGHOUT OUR COUNTRY'S HISTORY THERE HAS BEEN A CONTINUOUS CYCLE OF "BUILDS" AND "BUSTS". OUR COUNTRY WILL GO THROUGH A PERIOD OF PROSPERITY AND GROWTH WHICH IS DIRECTLY FOLLOWED BY A PERIOD OF RECESSION OR MISFORTUNE BROUGHT ON BY FINANCIAL ISSUES, NATURAL DISASTERS, OR TRAGEDIES. THESE MISFORTUNES CAN LEAVE BUILDINGS VACANT, UNFINISHED, OR IN NEED OF RESTORATION OR RENOVATION. IN SOME CASES THESE BUILDINGS WERE ICONIC STRUCTURES OF THEIR TIME. FOR MOST OF THESE BUILDINGS THEY WILL NEVER GET THE OPPORTUNITY TO BE USED AGAIN OR SHOWCASE THEIR ROLE IN HISTORY. OUR SOCIETY HAS A HABIT OF DEMOLISHING BUILDINGS THAT ARE DEEMED "UNNECESSARY" OR "USELESS". WHY CAN'T WE USE THESE STRUCTURES FOR THE GREATER GOOD?

TOM F. PETERS, IN AN AMERICAN CULTURE OF CONSTRUCTION, DESCRIBES ARCHITECTURE OF THE UNITED STATES AS LACKING TRADITION. HE GOES ON TO SAY THAT THIS IS WHAT GIVE OUR ARCHITECTURE ITS ENDLESS POSSIBILITIES. I AGREE, BUT ALSO FEEL THAT BY IGNORING TRADITION AND OUR COUNTRY'S REVOLUTIONARY HISTORY, WE LOSE PARTS THAT MAKE US WHAT WE ARE TO TODAY. INSTEAD OF THROWING ASIDE TRADITION FOR MODERNIZATION OR VICE VERSA, WHY DON'T WE USE OUR UNIQUE VIEWS, TECHNIQUES, AND TECHNOLOGIES TO MERGE THE TWO, TO PROTECT THE OLD WITH THE NEW OR VICE VERSA. AND IN THIS PROCESS CREATE SPACES THAT CAN BRING ITS INHABITANTS TO APPRECIATE WHERE WE'VE COME FROM AND WHERE WE'RE GOING.

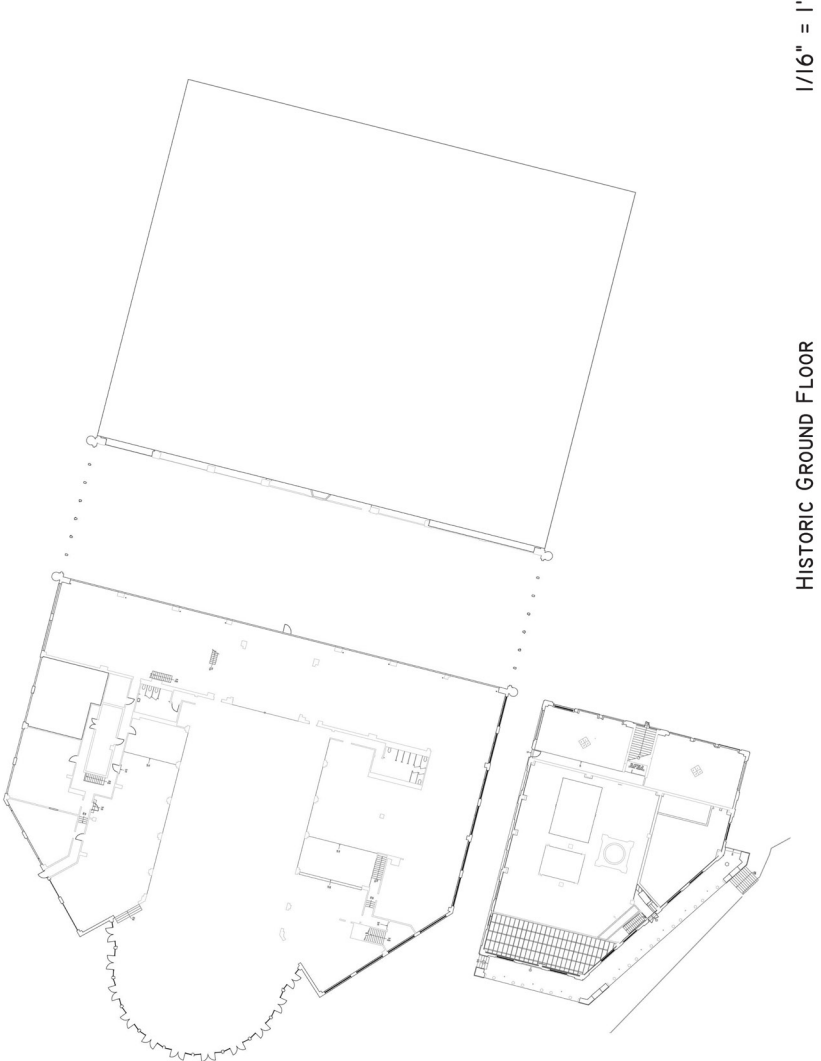
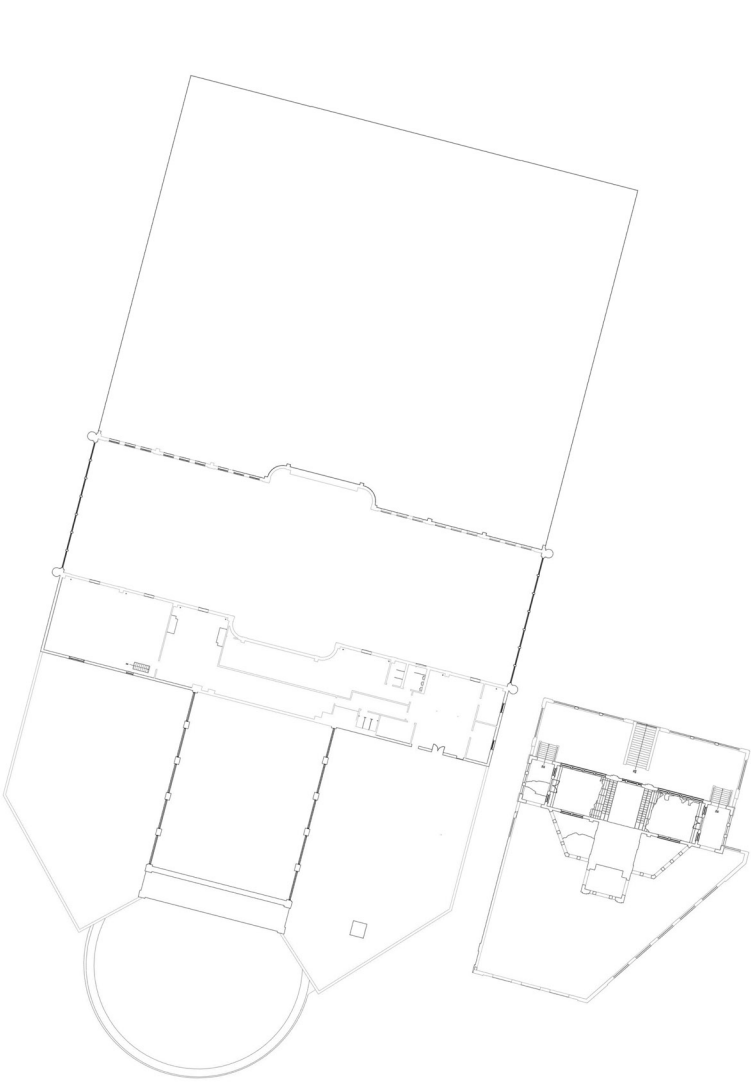
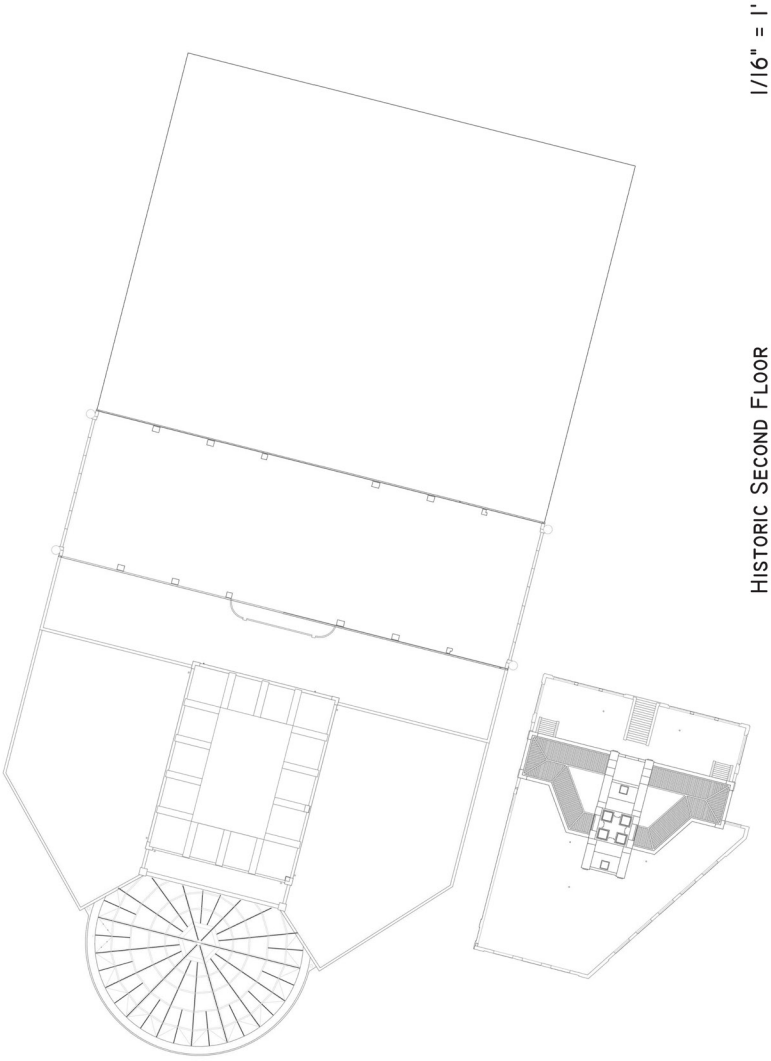
THROUGH THE IDEA OF PARASITISM, I HOPE TO REVITALIZE THIS HISTORIC COMPLEX AND ADD ANOTHER DIMENSION TO THE COMMUNITY OF ASBURY PARK, NJ. THE PLACEMENT OF THE PARASITE ALLOWS FOR DIFFERENT INTERACTIONS BETWEEN THE HISTORIC AND THE MODERN. THE VISITORS WILL BE EXPERIENCE THE OLD AND NEW TOGETHER AND SEPARATELY. THE JUXTAPOSITION OF THE HISTORIC AND MODERN MATERIALS CREATE SPACES THAT ARE RICH AND INCITE EXPLORATION.



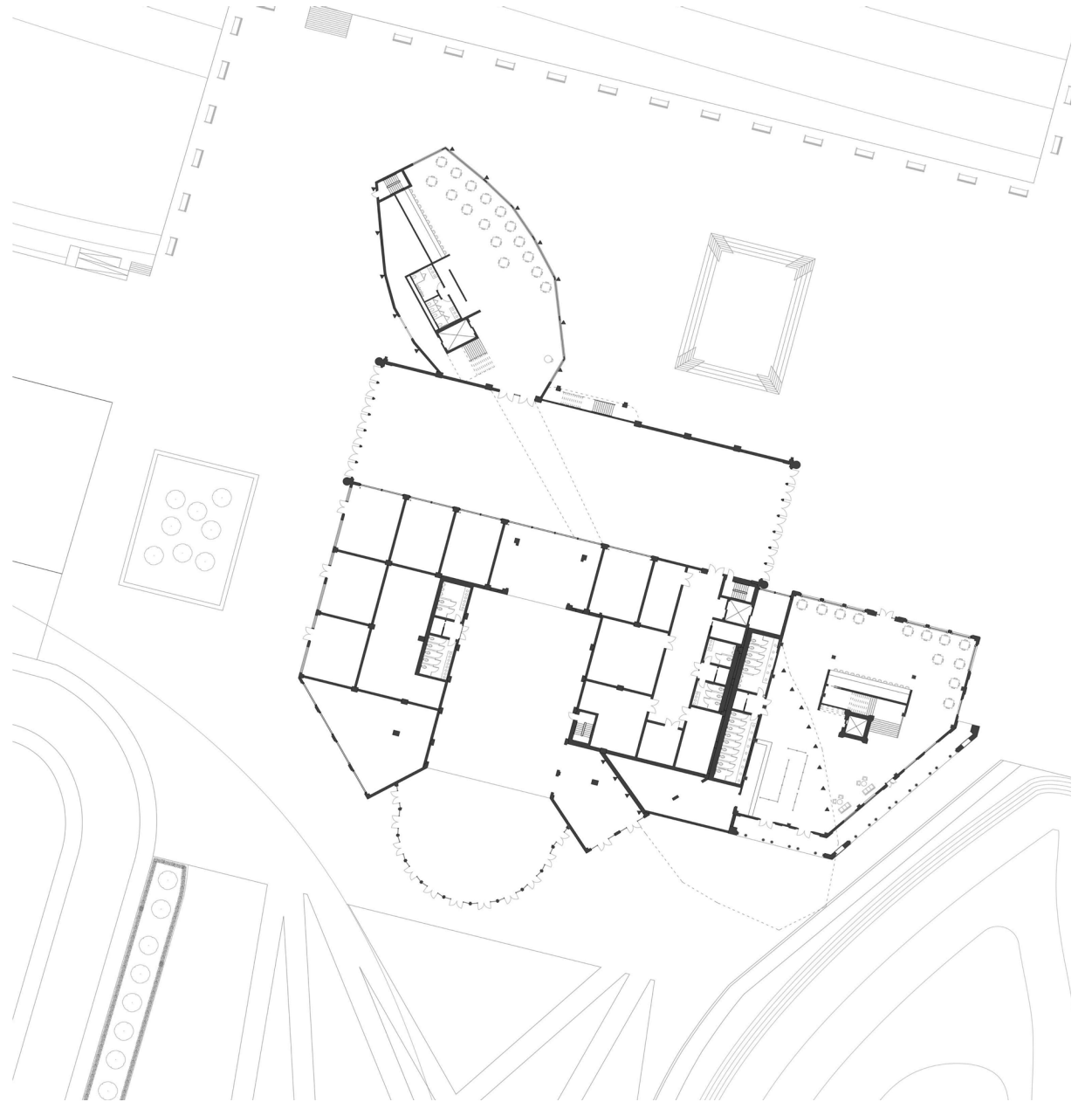
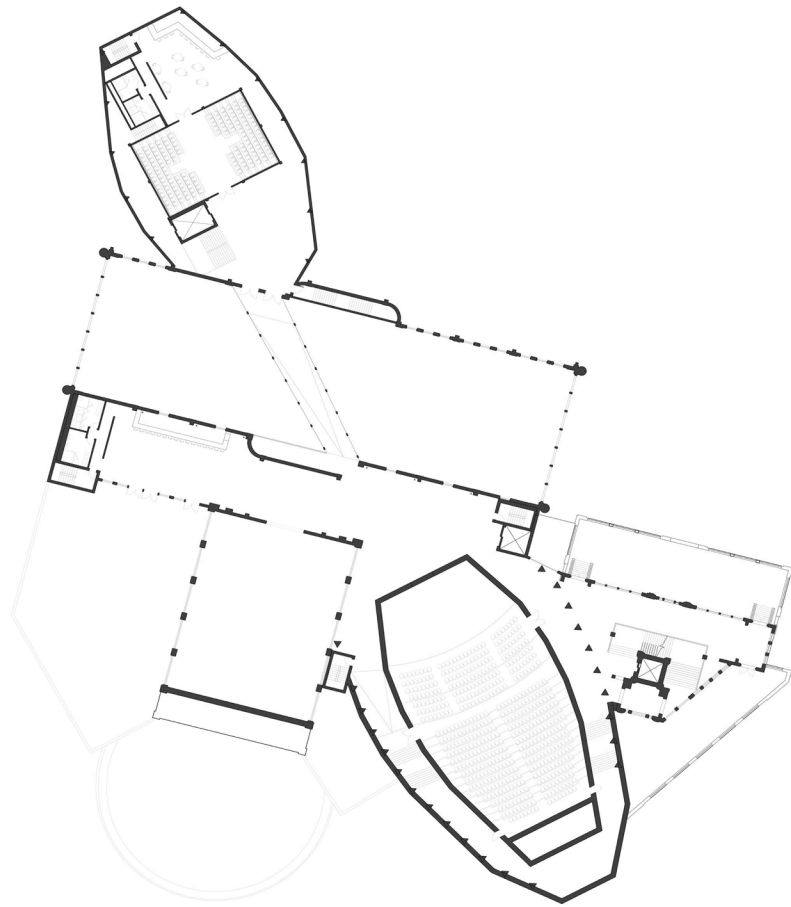
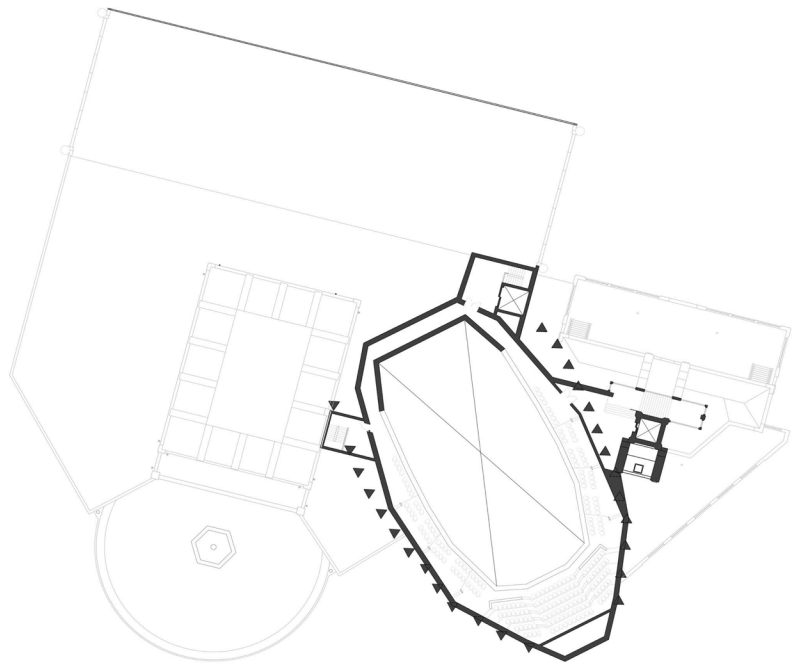




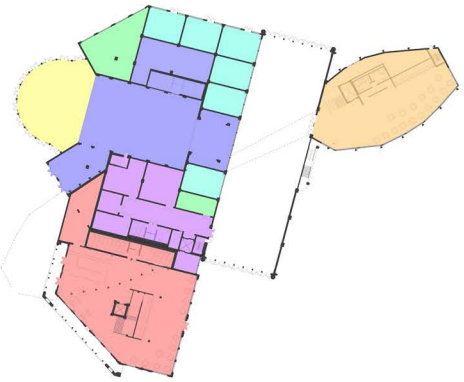
# FINAL PRESENTATION BOARDS



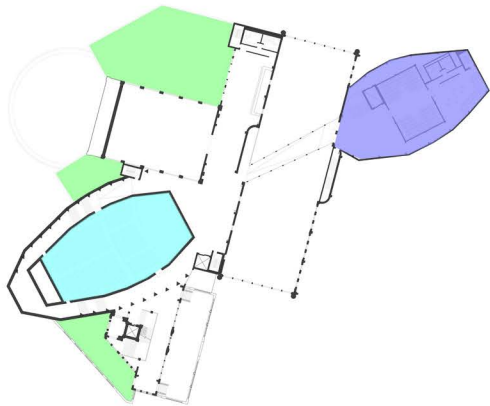




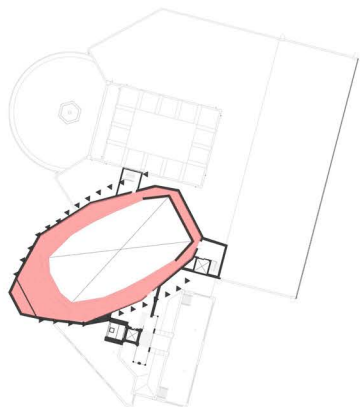
# FINAL PRESENTATION BOARDS



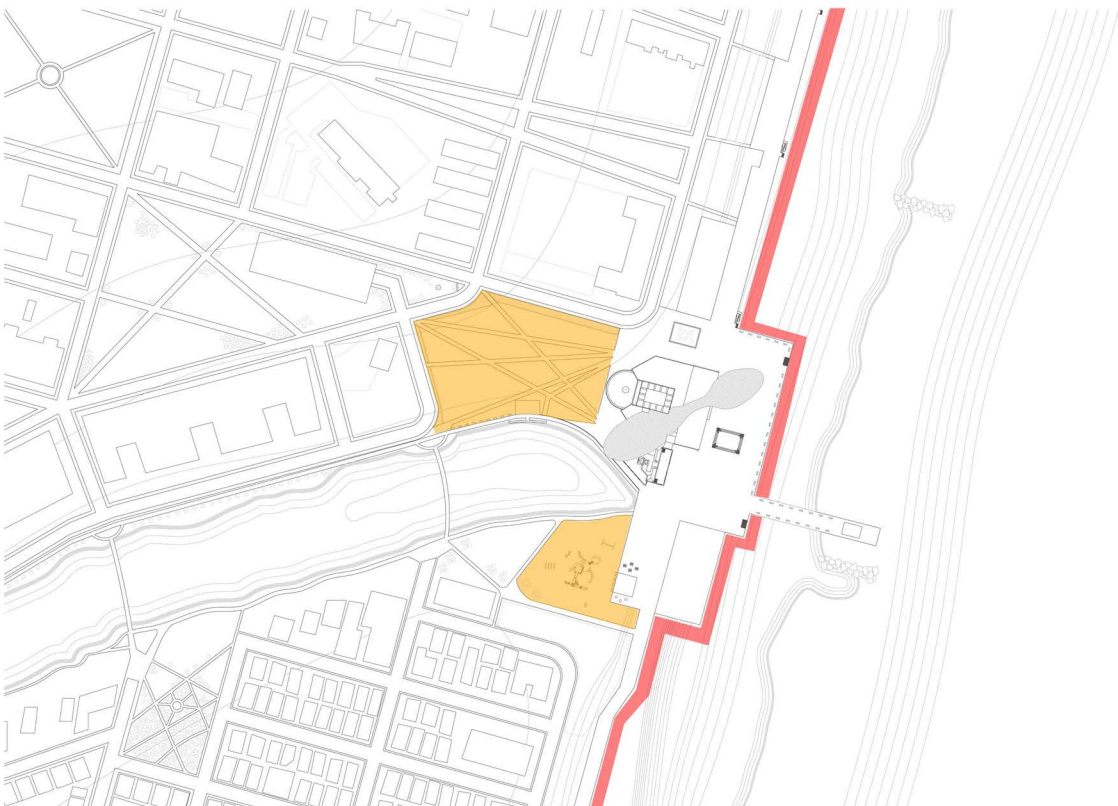
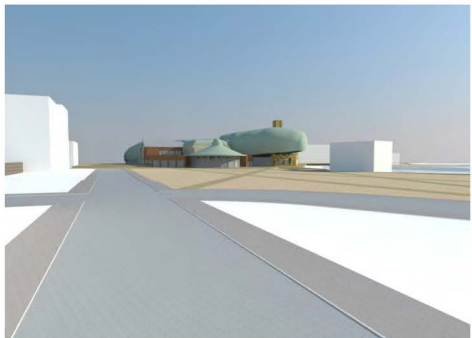
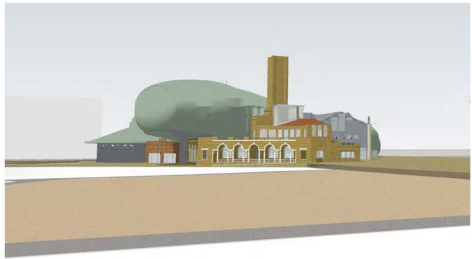
- SHOPS
- RENTABLE SPACE
- BAR/ RESTAURANT
- STORAGE
- CAROUSEL HOUSE
- THEATER BACK OF HOUSE
- THEATER LOBBY



- TERRACE
- BLACK BOX THEATER
- MAIN THEATER SEATING



- THEATER MEZZANINE SEATING



## PRIMARY DUNE SYSTEM



DUNE GRASS



BAYBERRY BUSH



BEACH PLUM

## SECONDARY DUNE SYSTEM



AMERICAN HOLLY TREE/ BUSH

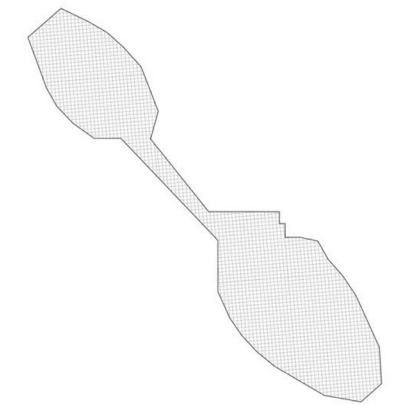
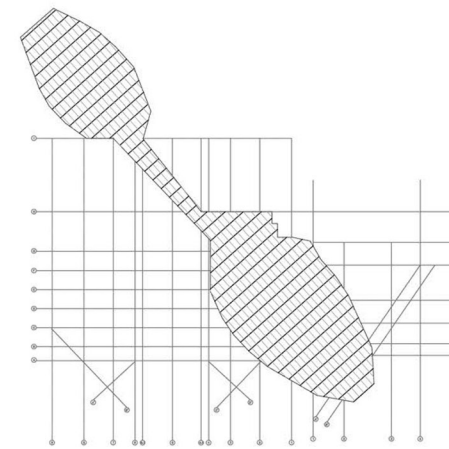
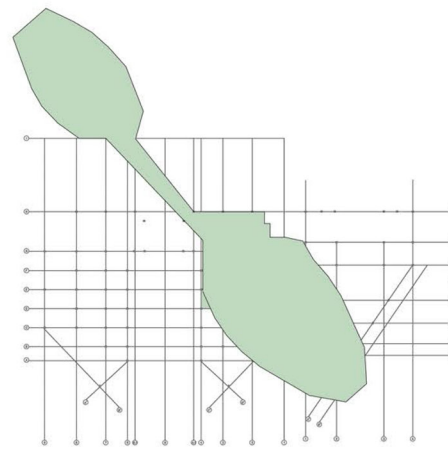
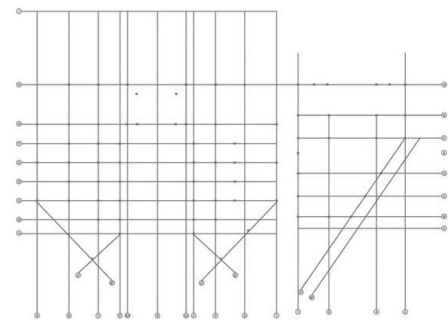
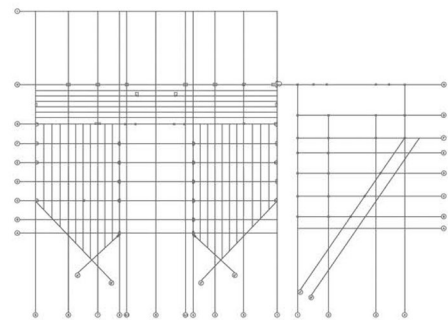
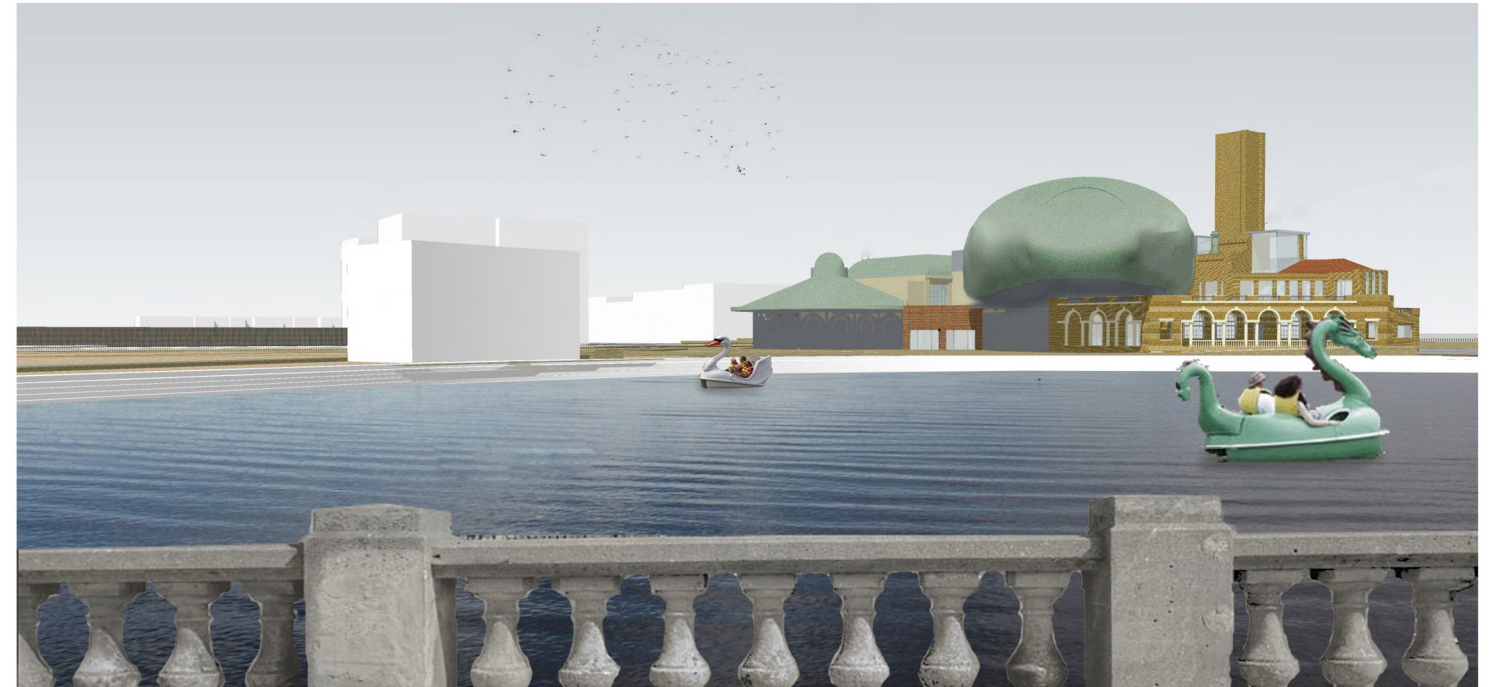
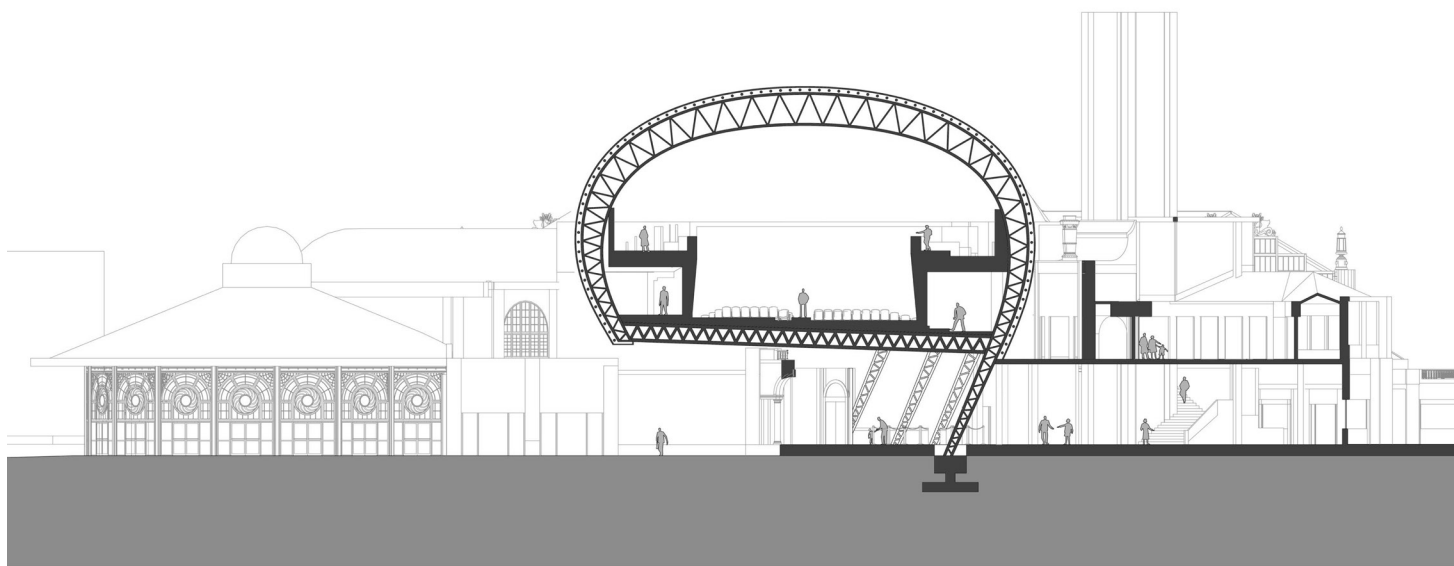


SASSAFRAS TREE



PITCH PINE TREE





Existing Conditions Summary and Recommendations  
for the  
Asbury Park Power Plant and Casino

Clarke Caton Hintz; October 19, 2004

POWER PLANT:  
CONDITIONS SUMMARY

Note: Refer to the Hazardous Materials Assessment for additional information.

Exterior				
Feature	Description	Orig	Condition	Recommendation
Brick: Photos 1 through 6.	Buff colored glazed brick laid in a Flemish Bond pattern. Mortar is a slightly darker gray color, with relatively narrow mortar joints.	Yes	The brick is typically in fair to good condition. There are certain areas where there are loose or open mortar joints. There are areas where there is cracking or bowing, probably due to corroded steel that is putting pressure on the brick veneer.	Clean all the brick. Based on mortar analysis, repoint loose or missing areas of mortar. At areas where there has been severe movement of brick, or where the brick is bowing or buckling, brick may need to be carefully removed, structure repaired and the brick reinstalled. Reuse the original brick wherever possible.
Limestone: Photos 1 through 4 and 7.	Exterior facing; carved decorative pieces, including balusters, handrails, decorative urns, swags, columns, etc.	Yes	The limestone is in fair condition. There is some deterioration of detail due to exposure to rain and salt. Some individual pieces are missing, and others are cracked and chipped. At several locations, there is cracking or bowing due to water infiltration in the wall or structure behind. There is also graffiti on some of the stone.	Clean the limestone as required. Replace missing pieces with new limestone pieces to match. Patch damaged pieces with appropriate material the matches the original in color and texture. If damage cannot be repaired, replace with limestone. If there is significant movement or bowing, individual pieces should be removed, the wall behind repaired and the pieces reinstalled or replaced.
Sloped Roof: Photos 1, 2 and 3.	Red clay tile roof	Yes	The roof is damaged and leaking. A fair number of tiles have become dislocated and damaged. A large number are now discolored.	Remove the existing tile roof and repair the decking below. Install a new clay tile roof to match. If this is not economically feasible, explore the use of alternative materials for the replacement roof, such as concrete or metal tiles. The color and shape of the new roof should match the existing as closely as possible.
Flat Roof	There are extensive flat roof areas, some of which were used as balconies and have paving.	No	Poor Condition. There roofs are leaking severely and there is extensive vegetation growing on the surfaces.	Remove and replace all of the roofs as soon as possible. Repair damaged roof deck prior to new installation.
Windows: Photos 1, 2 and	Boarded and missing	No	Most of the original windows are missing.	Install new aluminum windows that match the existing openings and that recreate the



3.					original design intent, including muntin pattern, sightlines, etc. Any new openings required for the new use of the building must be carefully designed and detailed.
Doors: Photos 1, 2 and 3.	Flush wood or metal	No	Most of the original doors are missing.		Install new wood or aluminum doors that match the existing openings and recreate the original design intent as closely as possible.
Balcony: Photo 6.	The balcony floors are generally terra cotta or concrete tile.	Yes	Poor Condition. Many of the tiles are loose. There is extensive vegetation and severe leaking.		All tiles must be removed, the roof decking repaired and new roofing installed. Reinstall existing tiles wherever possible.
Ornamental Iron: Photos 1, 2, 3 and 8.	There are areas where the guardrails are iron in a "hairpin" design connected by decorative medallions.	Yes	Fair/ Variable. There are significant areas of rust and deterioration in certain areas.		On units that are still intact, remove loose and poorly adhered paint and all rust. Apply rust inhibitive undercoat and finish paint based on paint analysis. For severely damaged units, salvage intact areas and fabricate new sections to match the original.
Light Fixtures: Photos 1, 2, and 3.	The original design included three types of exterior light fixtures: hanging fixtures in the covered balcony area, light standards on the guard rail at the open balcony, and sconces along the entry stairs.	No	All of the original light fixtures are missing.		Fabricate new fixtures to replace the missing units, matching the original design if possible. Design the new exterior lighting system to be compatible with the building design, while providing the light levels required for the new use. New lamps should be long-life, energy efficient types.
Smoke Stack: Photos 1, 2, 3 and 9.	The top corbelling, arch and decorative copper sculpture are missing.	Yes	Fair		Clean and repoint the entire structure. Replace capping to insure that the horizontal surface is water-tight. If the original corbelling and sculpture are to be replaced, use historic photos and original drawings to guide the new work.

Interior					Recommendation
Feature	Description	Orig	Condition		
The interior contains no significant architectural features. The space was used for utilitarian and mechanical uses, and was rarely visited. Most of the equipment has already been removed. Photos 10 and 11.		Varies	Poor		Remove remaining equipment and catwalks. Repair masonry walls damaged by water infiltration. Complete hazardous materials abatement. Prepare interior for adaptive reuse.

CASINO  
CONDITIONS SUMMARY:  
CAROUSEL

Exterior: Carousel				
Feature	Description	Orig	Condition	Recommendation
Brick: Photos 12 and 13.	Reddish brown brick in a Flemish bond. The mortar is a grayish tan with prominent aggregate.	Yes	The brick is typically in fair to good condition. There are certain areas where there are loose or open mortar joints, and areas where there is some cracking or bowing, probably due to corroded steel that is putting pressure on the brick veneer.	Clean all the brick. Based on mortar analysis, repoint loose or missing areas of mortar. At areas where there has been severe movement of brick, or where the brick is bowing or buckling, brick may need to be carefully removed, structure repaired and the brick reinstalled. Reuse the original brick wherever possible.
Limestone: Photo 12.	There is a limestone base, detailing, coping stone, etc.	Yes	The limestone is in fair condition. There is some deterioration of detail due to exposure to rain and salt. Some individual pieces are missing, and others are cracked and chipped.	Clean the limestone as required. Replace missing pieces with new limestone pieces to match. Patch damaged pieces with appropriate material the matches the original in color and texture. If damage cannot be repaired, replace with limestone.
Windows: Lower; Photo 12	Fixed and operable copper clad wood windows.	Yes	All of the windows are boarded, most are missing. The remaining windows are generally in very poor condition. The copper is stained, damaged from impact and missing in many places. The remaining wood is also water damaged, making the windows inoperable.	The windows are an important element to the exterior appearance of the building. The original units that remain are not salvageable. Replacement units should match the existing design, layout and operation as closely as possible. While replicating the windows in copper clad wood would be the easiest means of maintaining the aesthetic effect, this approach would in all likelihood be cost prohibitive. Materials such as fiberglass, aluminum and vinyl clad wood with a high performance finish should be investigated to determine if an acceptable alternative to copper clad wood is available. Any alternative must be sympathetic to the patinated copper color of the original. Depending on the system chosen, the windows might be equipped with insulated glass or fixed storm panels. The viability of these options must be measured by the visual impact to the building as well as the cost benefit.
Windows: Upper; Photos 12 and 13.	Fixed and operable copper clad wood windows.	Yes	Large, arched copper clad, fixed wood windows.	The windows are an important element to the exterior appearance of the building. The original units that remain are not salvageable. Replacement units should match the existing design, layout and operation as closely as possible. While replicating the windows in copper clad wood would be the easiest means of maintaining the aesthetic effect, this approach would in all likelihood be cost prohibitive. Materials such as fiberglass, aluminum and vinyl clad wood with a high performance finish should be investigated to determine if an acceptable alternative to copper clad wood is available. Any



				<p>alternative must be sympathetic to the patinated copper color of the original. Depending on the system chosen, the windows might be equipped with insulated glass or fixed storm panels. The viability of these options must be measured by the visual impact to the building as well as the cost benefit.</p>
Doors: Photos 12, 13 and 14.	Glass and aluminum doors; flush metal and wood doors.	No	The existing modern aluminum doors replaced original glass and metal (probably copper) doors. These doors have been damaged, parts are missing and many are no longer operable.	The exterior doors, particularly at the round part of the building, should be removed and replaced with new doors the match the original door configuration.
Roofs: Photos 12 and 13.	Built-up roofing	No	The original roofs were highly decorative, standing seam copper roofs. These were removed more than ten years ago.	The roof shape and design are important visual features of the building. Unfortunately, the original copper roofing was removed and replaced with the current, black built-up roofing system. This roof has started to fail, and is, in any case, inappropriate visually to the building. The existing roof should be carefully removed, leaving decorative copped pieces in place. If at all possible, a new copper roof should be installed. If it is not possible, for economic reasons, to install a new copper roof, alternative materials should be explored, the match as closely as possible the original color and configuration. Design of the new roof must take into account galvanic action that could corrode the new roof or the existing copper ornamentation.
Copper Ornament: Photos 12, 13 and 14.	There is extensive copper ornamentation, including pressed copper "sun faces" over the entry doors, sculptural decoration along the roof edges, and decorative copper at the cupola.	Yes	The decorative copper varies in condition. Some is missing, some has been relatively severely damaged by the weather and some is in good condition.	Missing pieces should be replaced to match. All of the copper should be properly repaired, protected and restored by a metals conservator.
Light Fixtures: Photos 12 and 13.	Flood lights	No	Utilitarian, modern wall fixtures.	There are no original lighting designs apparent from the original drawings. There is evidence of lighting under the exterior canopies which should be replaced and rewired. A new exterior lighting scheme appropriate to the building that meets the Secretary of the Interior's Standards should be designed to provide necessary lighting levels for safety and aesthetics.

Interior: Carousel				
Feature	Description	Orig	Condition	Recommendation
Floor: Photo 15.	Painted, scored concrete.	Yes	Fair to good.	Clean and repaint concrete per paint analysis.
Walls: Photos 15 and 16.	Painted plaster, some pilasters and recessed panels. There is a pressed metal molding about ¾ up the height of the wall.	Yes	Plaster is in fair condition; paint is peeling, there is a fair amount of water damage, including cracking and delamination. The cornice is in good condition.	Remove loose paint and damaged plaster; patch and repair plaster. Repaint per paint analysis.
Doors/Trim: Photo 15.	See exterior description.	Yes	Interior copper is in good condition, although much of it has been painted.	Replace doors (see exterior recommendation); remove paint and restore copper trim per recommendation of a metals conservator.
Windows/Trim: Photos 15 and 16.	See exterior description.	Yes	The windows are in poor condition. Window trim, in general, is integral to the window frame.	See exterior recommendation.
Ceiling: Photos 15 and 16.	Painted plaster and exposed steel roof trusses.	Yes	Plaster is in fair condition; paint is peeling, there is a fair amount of water damage, including cracking and delamination. Trusses are in good condition.	Remove loose paint and damaged plaster; patch and repair plaster. Repaint per paint analysis. Remove loose paint and rust from the trusses. Repaint per paint analysis.
Lighting	None	No	None of the original lighting is still present.	The new lighting system should complement the existing building design as well as serve the new building functions.

ARCADE

Exterior				
Feature	Description	Orig.	Condition	Recommendation
Limestone: Photos 17 and 18.	Decorative limestone columns flanking the entries at both ends of the arcade.	Yes	The limestone is in fair condition. There is some deterioration of detail due to exposure to rain and salt. Some individual pieces are missing, and others are cracked and chipped. There is also graffiti on some of the stone.	Clean the limestone as required. Patch damaged pieces with compatible material or replace with limestone if not possible to repair.
Windows: Photos 17 and 18.	Large, stepped copper clad wood windows at both ends of the arcade.	Varies	Due to water damage to the windows themselves and to the structure supporting the window system, many of the windows are damaged or missing. Some of the structure is in precarious condition.	These windows are an important element to the exterior appearance of the building. The original units that remain are not salvageable. Replacement units should match the existing design, layout and operation as closely as possible. While replicating the windows in copper clad wood would be the easiest means of maintaining the aesthetic effect, this approach would in all likelihood be cost prohibitive. Materials such as fiberglass, aluminum and vinyl clad wood with a high performance finish should be investigated to determine if an acceptable alternative to copper clad wood is available. Any alternative must be sympathetic to the



					patinated copper color of the original. Depending on the system chosen, the windows might be equipped with insulated glass or fixed storm panels. The viability of these options must be measured by the visual impact to the building as well as the cost benefit. Prior to the installation of the new windows, the existing structure must be repaired and meet current structural requirements.
Doors: Photos 17 and 18.	Wood doors and boarding	No	Original doors are missing and have been replaced with boarding and plywood doors.		Once the structure has been repaired, new metal and glass doors should be installed to replicate the original design.
Roofs: Photo 19.	Built-up roofing	No	The original copper roof was removed and replaced. The current roof leaks severely.		Remove existing roof and repair the existing decking. Install new standing seam metal roofing to match the original configuration and color as closely as possible.
Copper Ornament: Photos 17 and 18.	There is extensive copper ornamentation, including copper sculpture at the top of the window system at each end of the arcade.	Yes	The decorative copper varies in condition. Much is completely missing, some of the sculpture is missing pieces, some has been severely damaged by the weather and some is in good condition.		Missing pieces should be replaced to match. All of the copper should be properly repaired, protected and restored by a metals conservator.
Light Fixtures: Photos 17 and 18.	The four limestone columns are capped with copper lanterns.	Yes	Each of the fixtures is damaged and missing pieces. Some of the copper is severely damaged.		Missing pieces should be replaced to match. All of the copper should be properly repaired, protected and restored by a metals conservator. The lights should be rewired and repaired to be put back into working order.

Interior					
Feature	Description	Orig.	Condition	Recommendation	
Floor: Photo 21.	Terrazzo, green/black field with four foot square red diamond pattern.	Yes	Fair. There is cracking throughout the space, some of it severe. Some of these cracks have been repaired with concrete. There has also been some unequal settling, causing dips in relatively large areas of the floor.	Clean the terrazzo. Severe staining may require poulticing. Remove concrete patching. Smaller cracks can be repaired with terrazzo material to match. Larger cracks and areas where the floor has settled may require the replacement of sections of terrazzo in order to provide an even surface.	
Walls: Photo 22.	Painted plaster, with decorated pilasters, openings and cornice. There are a number of decorative metal grills.	Yes	Plaster is in fair to poor condition; paint is peeling, there is a fair amount of water damage, including cracking and delamination.	Remove loose paint and damaged plaster; patch and repair plaster. Repaint per paint analysis. Repair/restore any damaged decorative plaster to match the existing.	
Doors/Trim: Photo 20, 21 and 23	See exterior description.	Yes	Interior copper is in poor condition or completely missing	Replace doors (see exterior recommendation); removed paint and restore copper trim.	
	Storefront doors and windows	No	Most of the storefronts are missing and boarded.	Replace storefronts with new system in keeping with the original design.	

Windows/Trim: Photo 20.	See exterior description.	Yes	The windows are in poor condition. Window trim, in general, is integral to the window frame system.	See exterior recommendation.
Ceiling: 24. Photo	Steel trusses and exposed roof deck.	Yes	Roof trusses are in fair condition. There are a number of areas where the roof deck is damaged or missing. Some areas have been patched with plywood.	Repair and repaint existing roof trusses based on paint analysis. Remove and replace entire roof deck. Appearance from the interior should match the existing.
Lighting: 24. Photo	Large decorative metal medallions support hanging modern fixtures.	Medall. are original; lighting is not.	Medallions are in fair condition. Lighting is in poor condition.	Replace existing lighting with fixtures that are more in keeping with the original design. Repair and repaint the existing medallions based on paint analysis.

ARENA:

The existing Arena is in poor and unsafe condition and will need to be demolished (see the attached structural report). This section describes features that are in relatively good condition that can be removed prior to demolition, saved and reinstalled in the new structure to be built at this location.

Exterior Feature	Description	Orig.	Condition	Recommendation
Bay Window: Photos 25 and 26.	Two large oriel bay windows.	Yes	Fair	Carefully remove bay window and structure. Reinforce structure for reinstallation. Repair/ restore existing decorative copper. Windows may need to be replaced to match the existing.
Keystones: Photos 25 and 27.	Decorative scroll limestone keystones over each arched window; six total	Yes	Good	Remove and store six keystones.
Medallions: Photos 25 and 27.	Decorative limestone shell medallions	Yes	Good	Remove and store eight shell medallions.
Doorways: Photos 25 and 28	Decorative limestone door frames.	Yes	Varies	Remove and store for reinstallation the two decorative limestone door frames that are in good condition.
Cornice: Photos 25, 26 and 27	Decorative limestone cornice	Yes	Varies	Remove and store for reinstallation the decorative limestone cornice.

Interior: There are no interior features that can be reused. Photo 29.

Interior Feature	Description	Orig.	Condition	Recommendation
------------------	-------------	-------	-----------	----------------



**Existing Condition Photographs  
Asbury Park Power Plant and Casino**



Photo 1: General view of Power Plant from the South.





Photo 18: South Entry to Arcade.



Photo 19: View of Casino/ Power Plant Complex and Roofs.



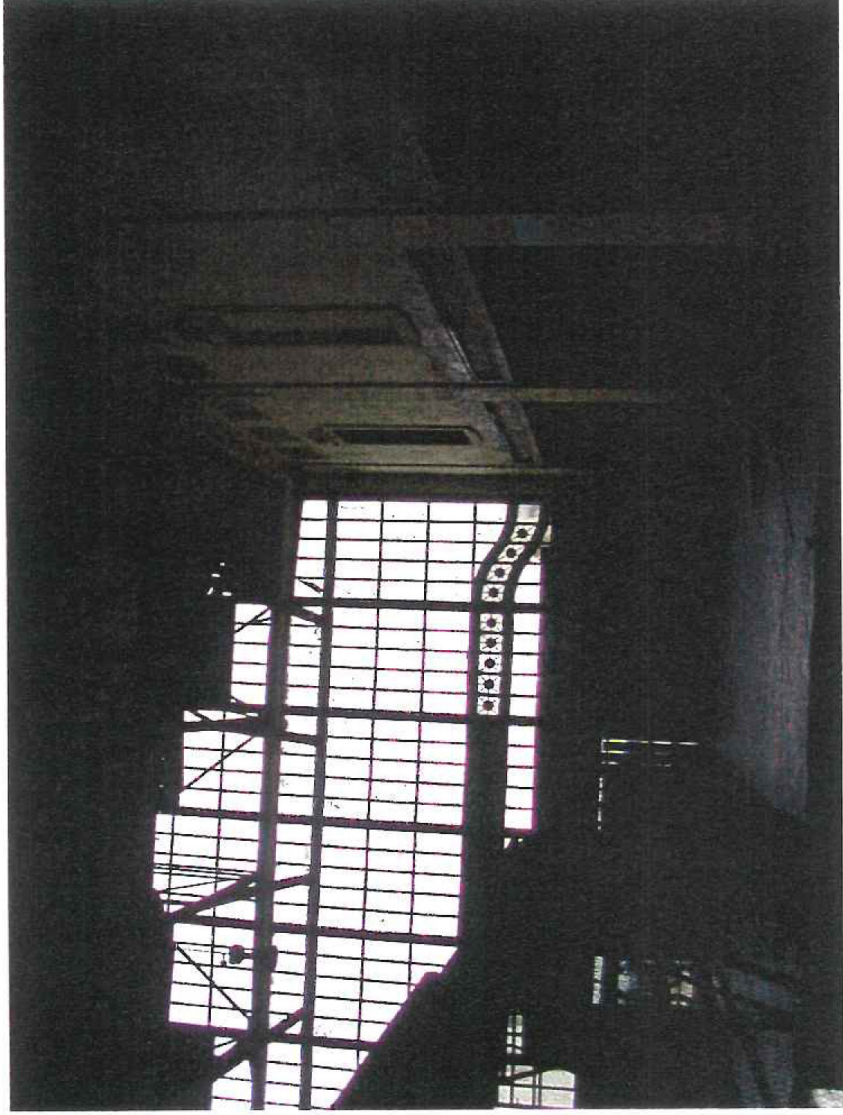


Photo 20: Interior of Arcade looking at South Entry.



Photo 21: Detail of floor in Arcade.





Photo 22: Interior Elevation in Arcade.

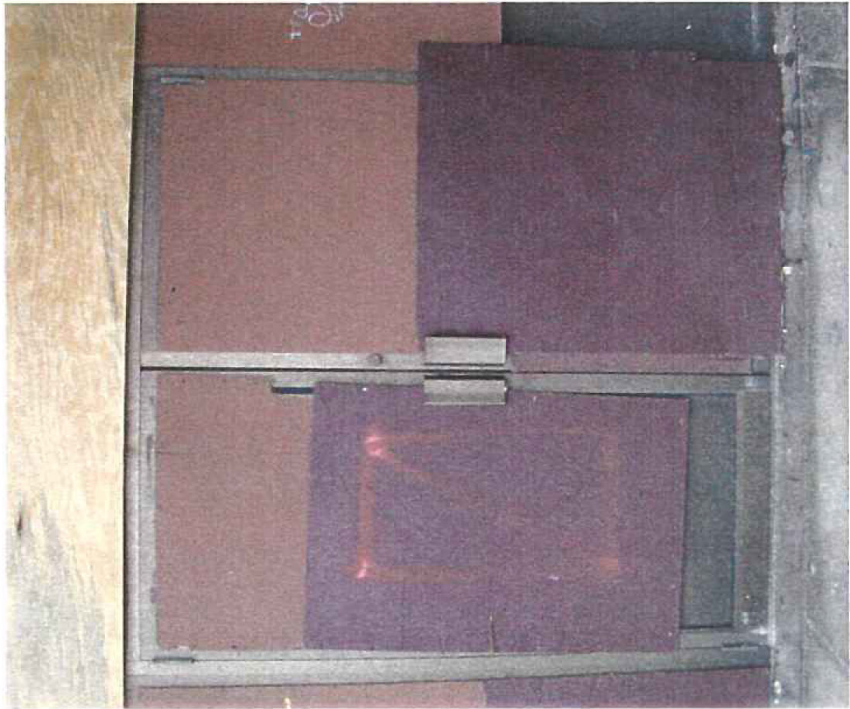


Photo 23: Storefront door detail.





Photo 24: Ceiling of the Arcade.



Photo 25: Exterior of the Arena





Photo 26: Arena Bay Window Detail



Photo 27: Arena Cornice Detail





Photo 2: General view of Power Plant.



Photo 3: Detail of East Elevation



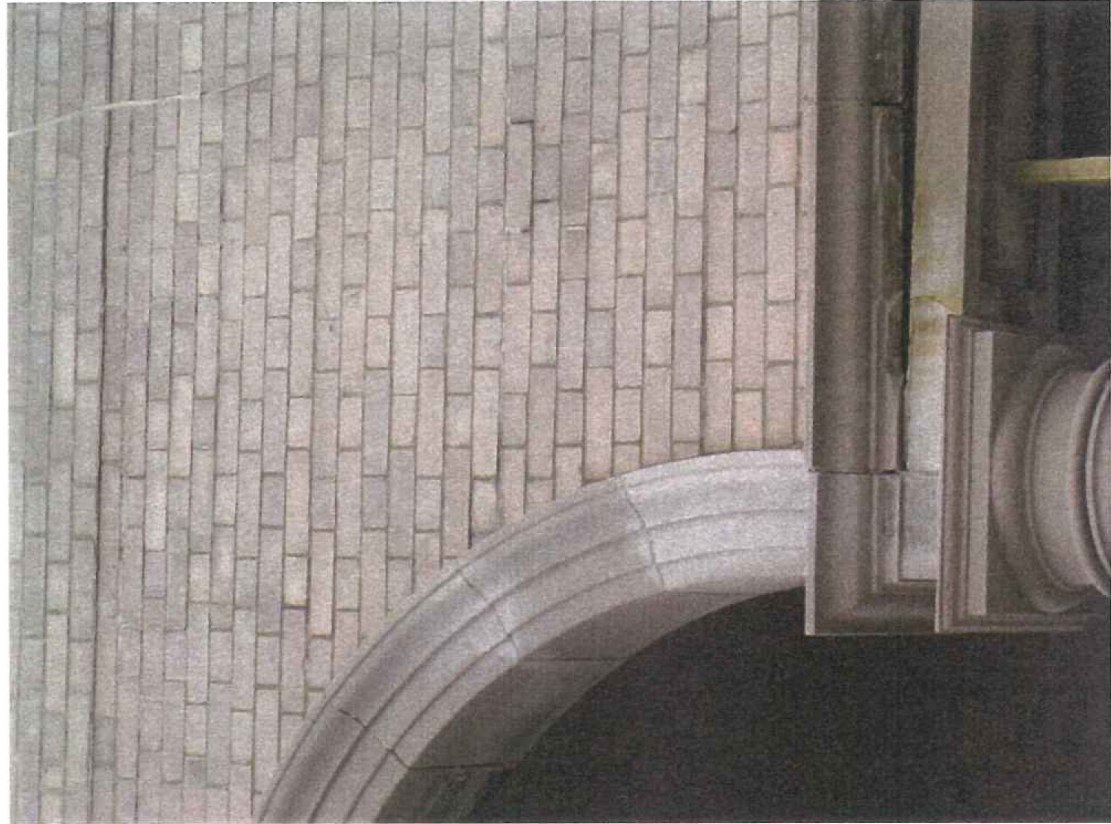


Photo 4: Detail of brick and limestone. Note damaged and displaced limestone and areas of brick requiring repointing.



Photo 5: Detail of brick showing mortar condition and discoloration.





Photo 6: Detail showing graffiti and damage to paving at covered balcony.



Photo 7: Detail of limestone columns and balustrade at covered balcony.



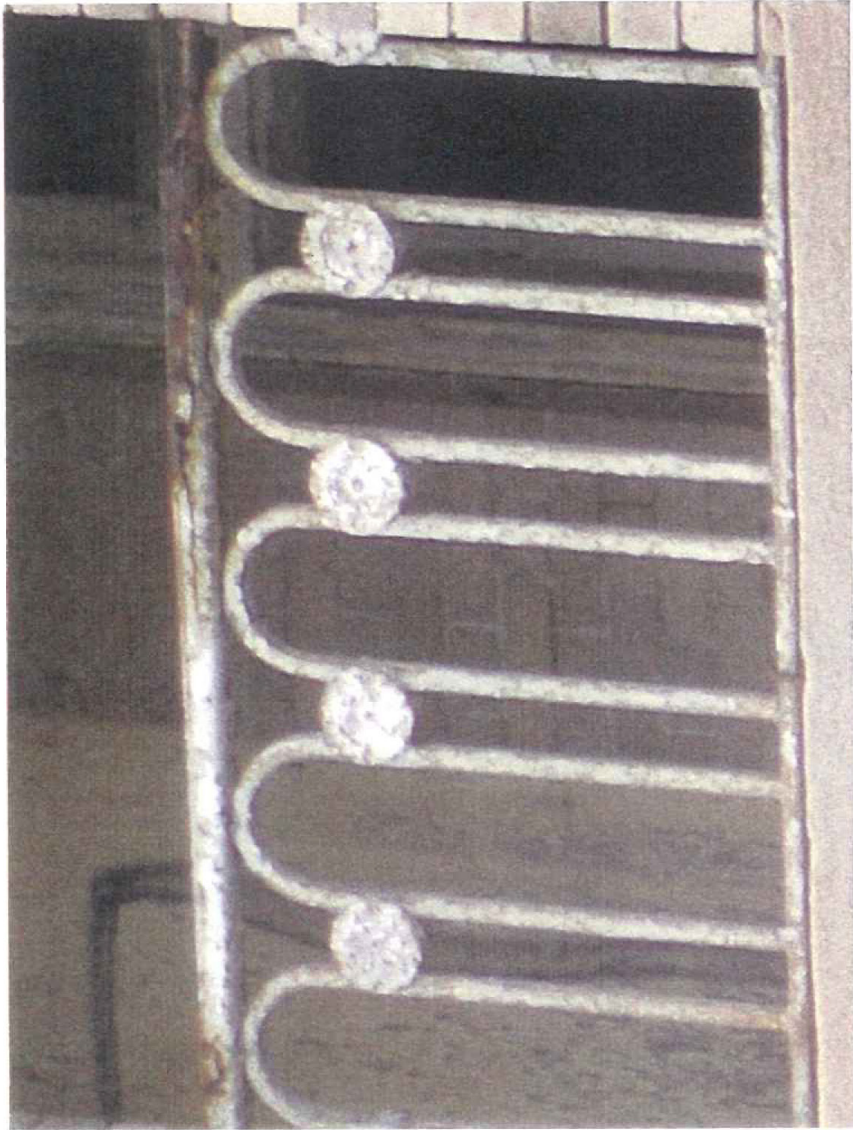


Photo 8: Detail of existing steel railing.



Photo 9: Postcard with the Power Plant in the background.





Photo 10: Interior of Power Plant



Photo 11: Interior of Power Plant



CLARKE ♦ CATON ♦ HINTZ  
*A Professional Corporation*



Photo 12: Exterior of the Carousel



Photo 13: Exterior of Carousel





Photo 14: Detail at Carousel



Photo 15: Interior of Carousel



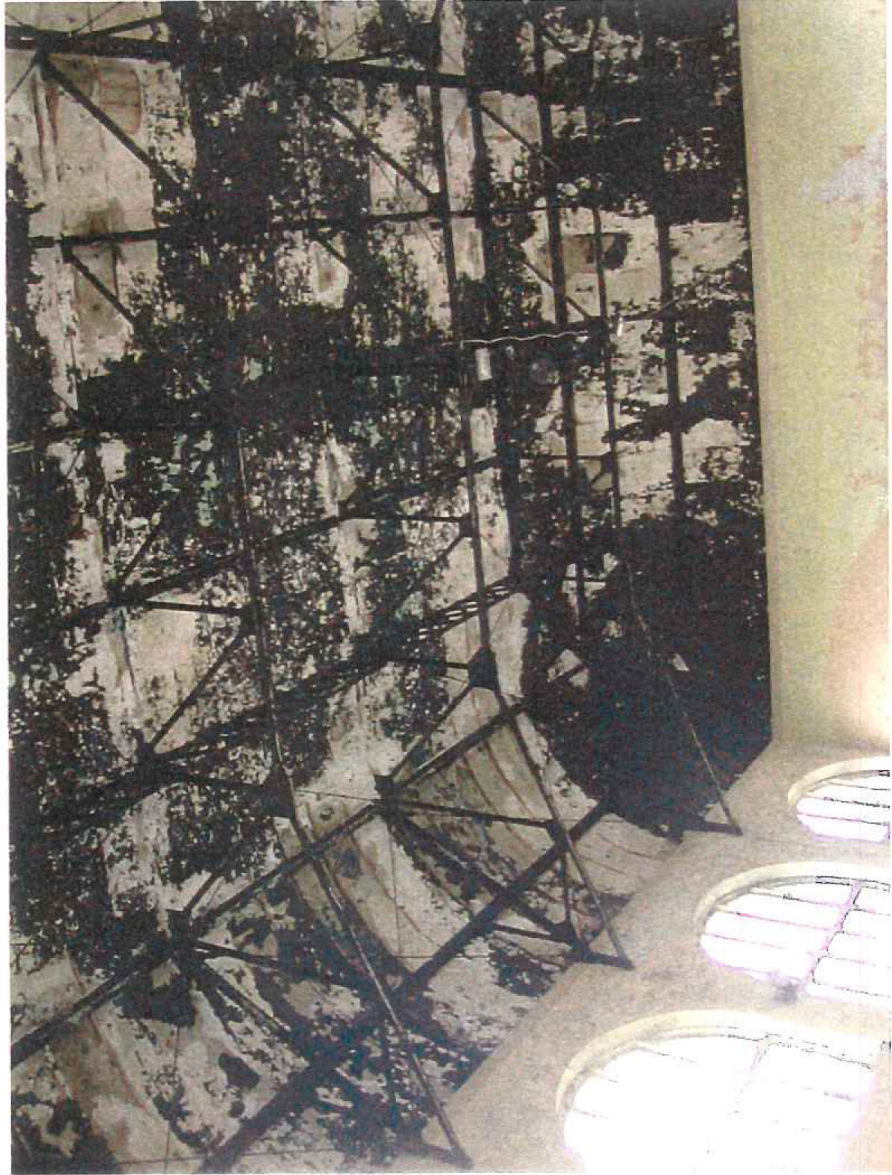


Photo 16: Interior of space adjacent to Carousel, showing truss roof structure.



Photo 17: South Entry to Arcade.



